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What They've Lost

How kids—and their parents—are coping with the tragedy

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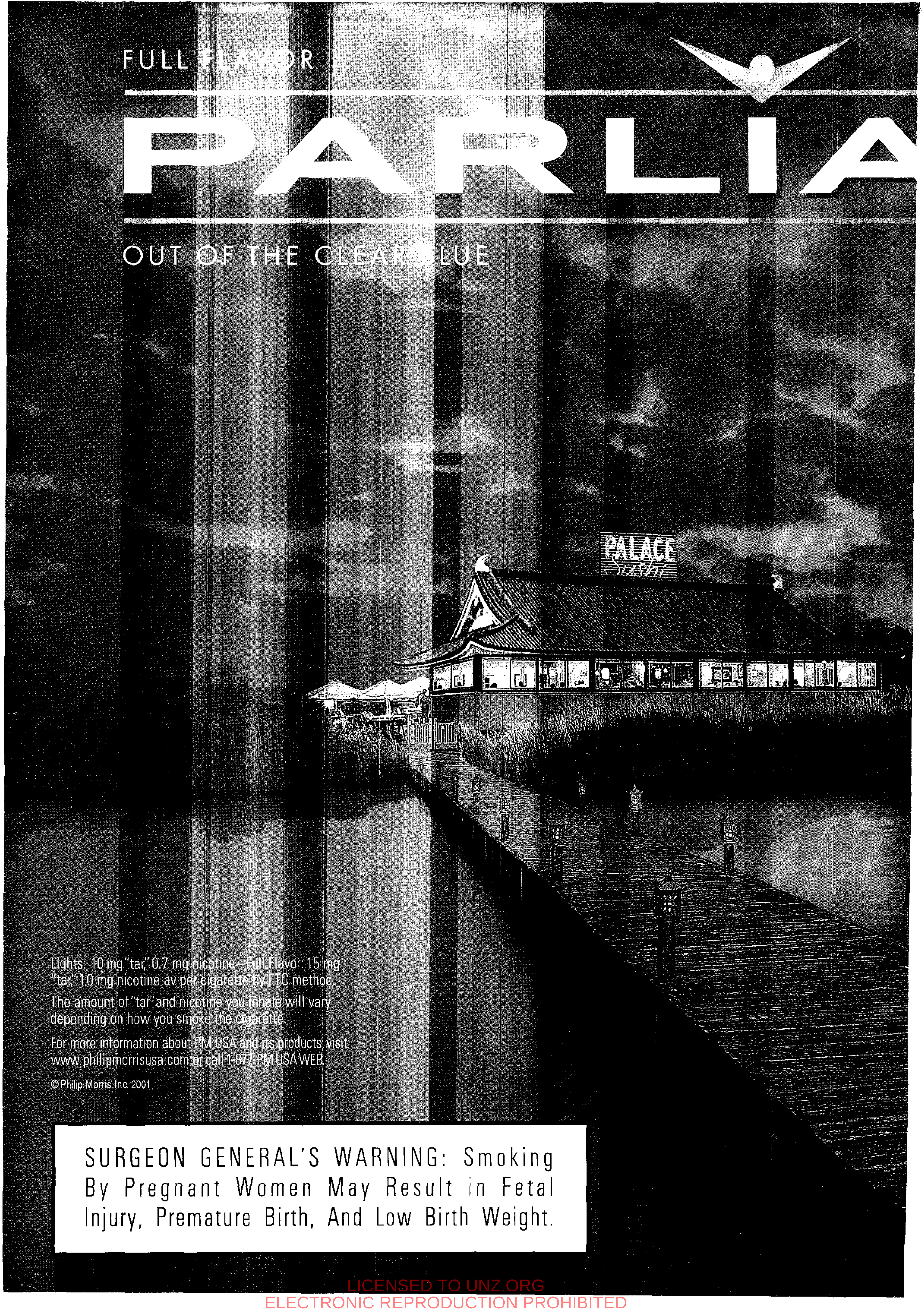

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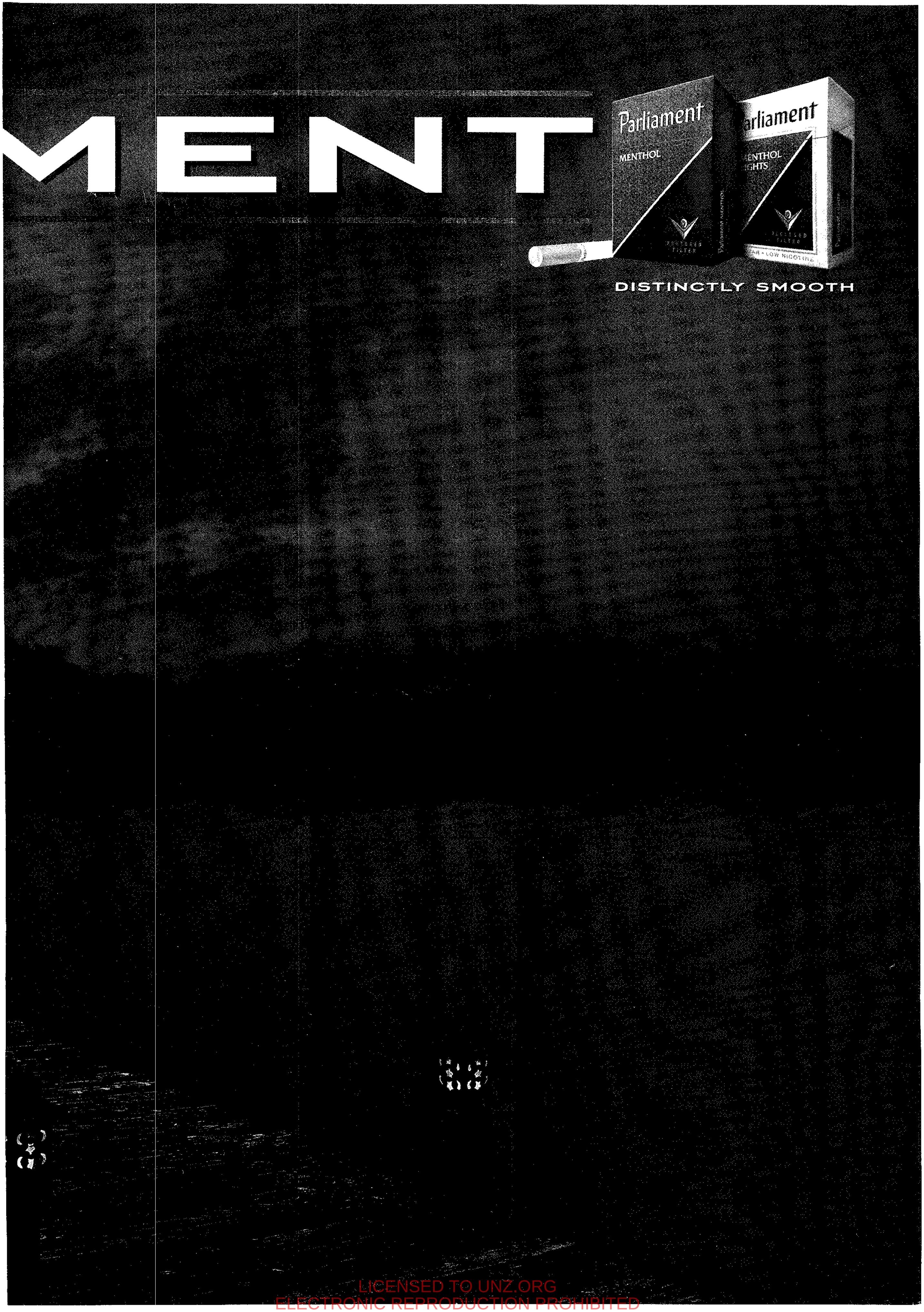
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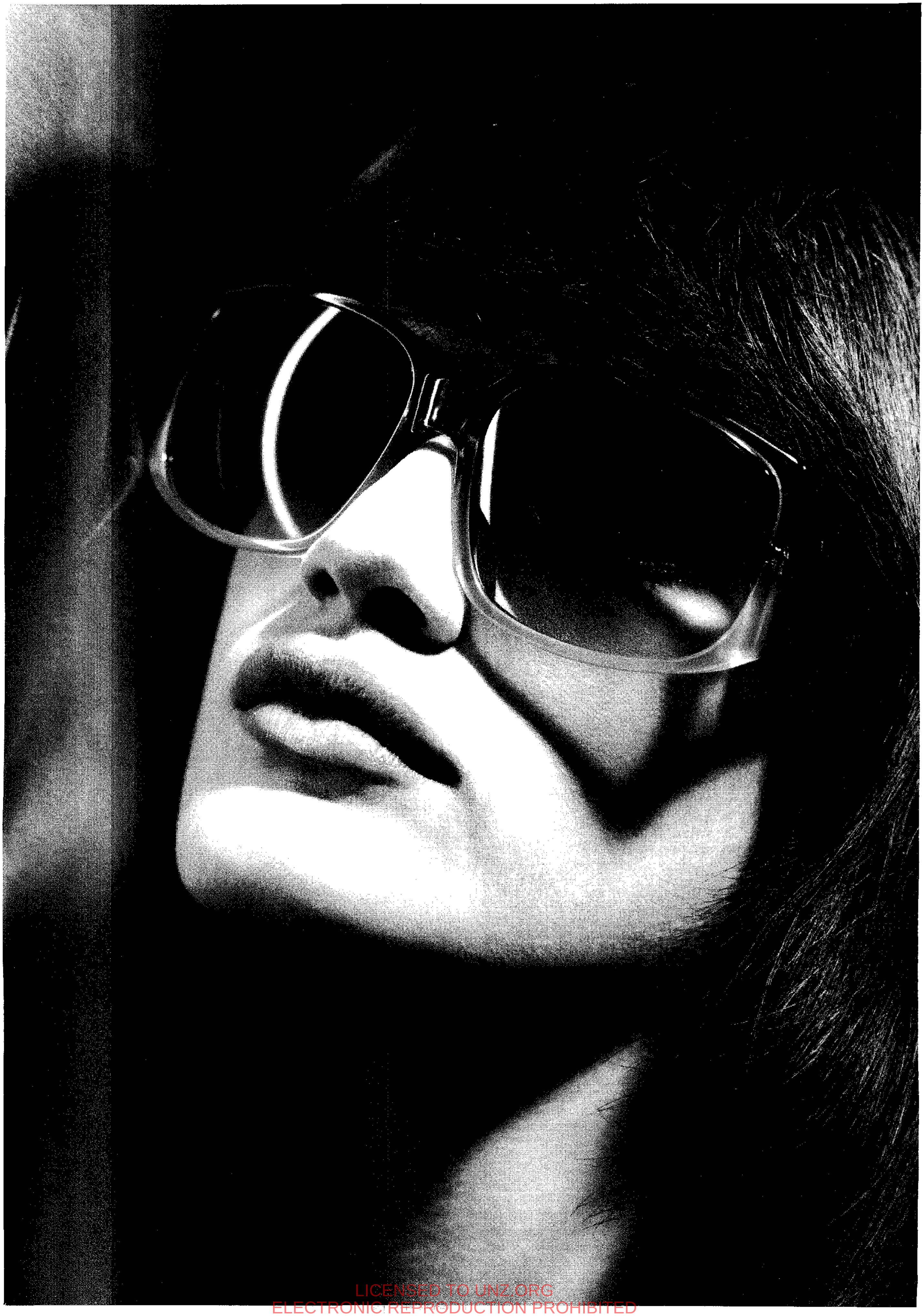

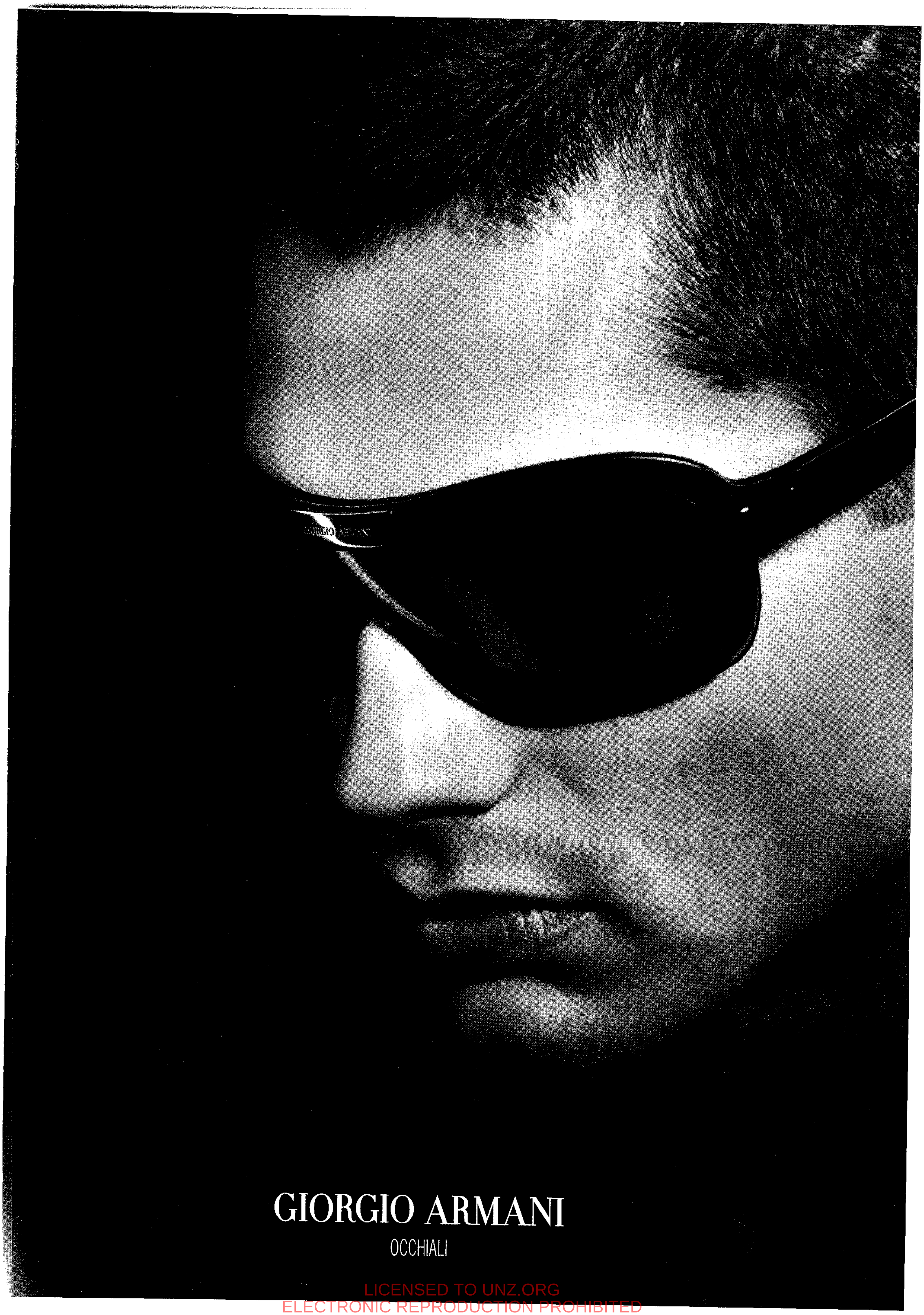
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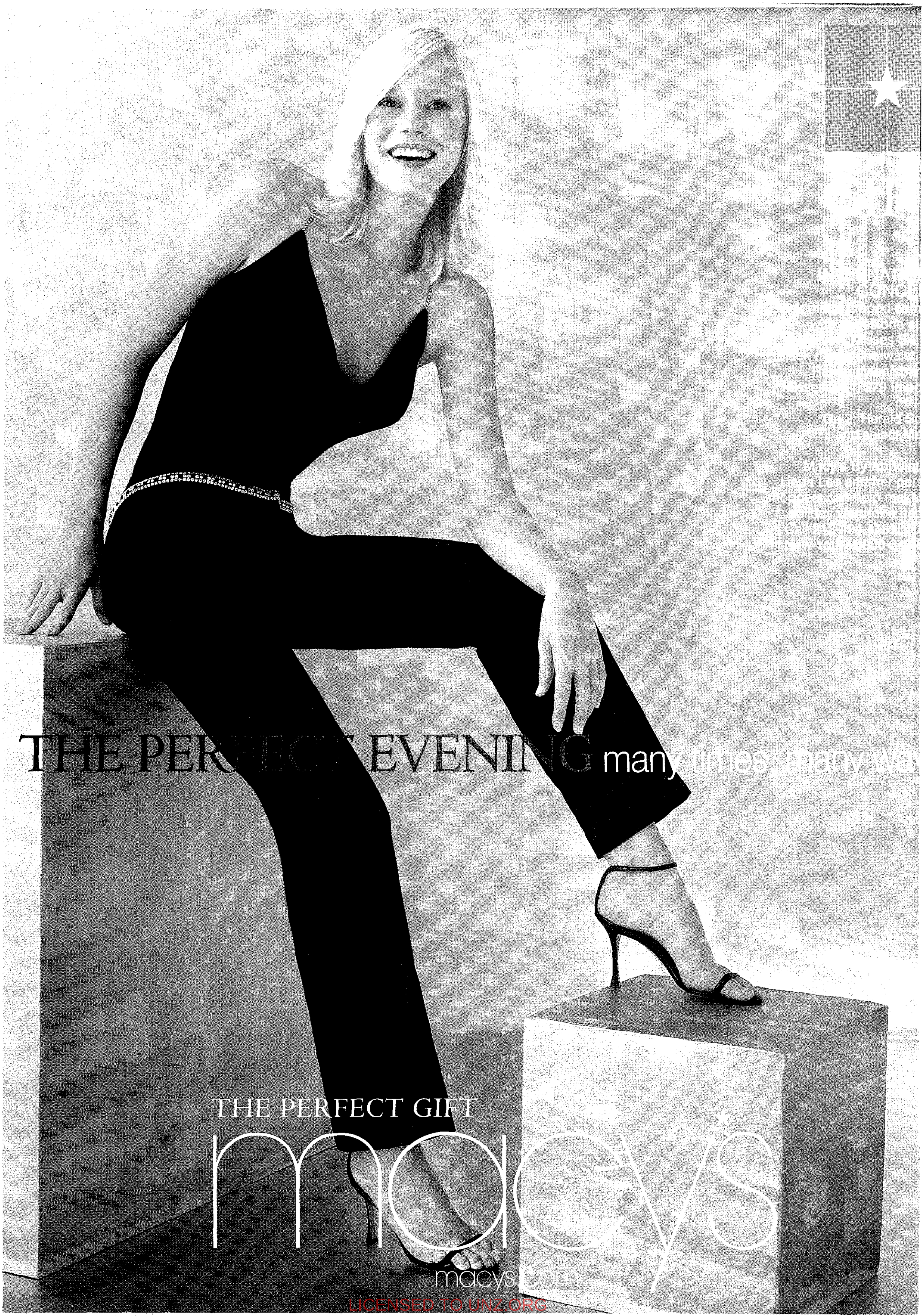
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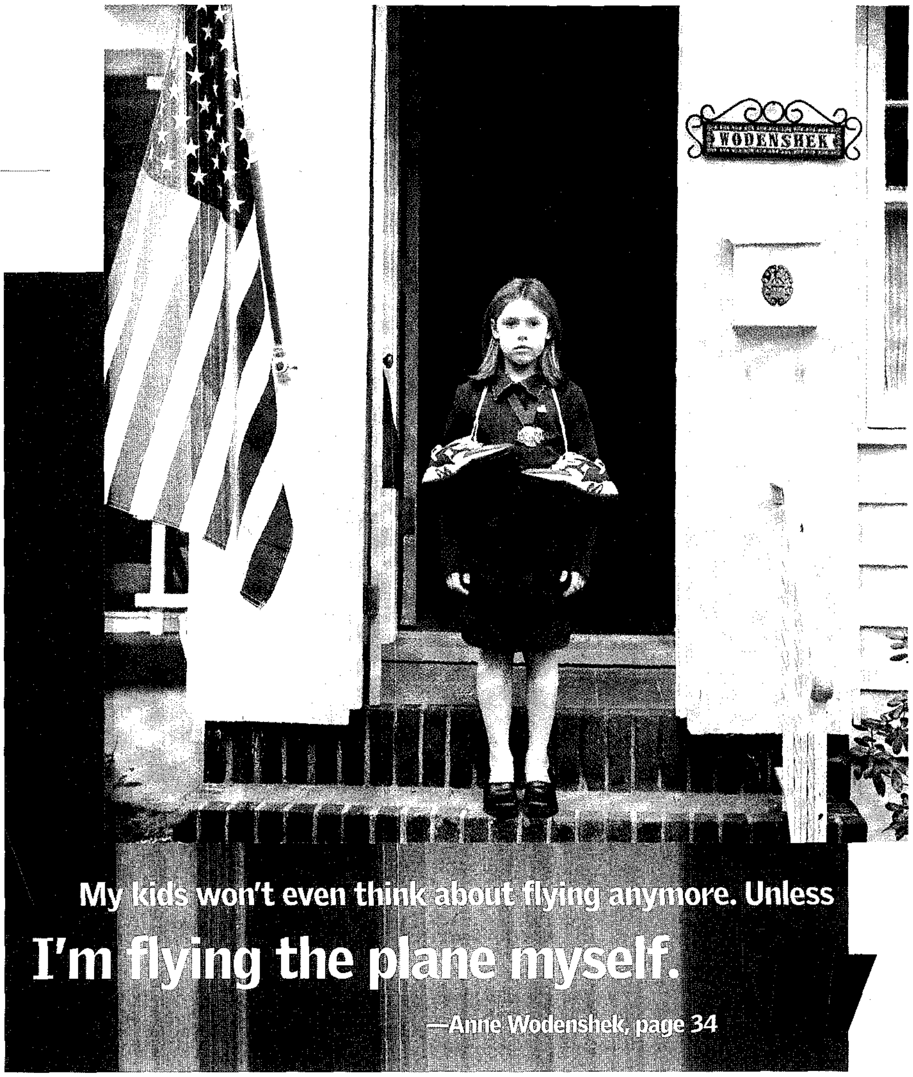

My kids won't even think about flying anymore. Unless **I'm flying the plane myself.**

—Anne Wodenshek, page 34

28 After the Terror By Chris Smith

Jack, 5, wants to know what happens when people jump out of buildings. Sarah, 9, can't sleep for fear that a plane is going to crash through her bedroom window. September 11 has created aftershocks in our children's minds, in our families, and in our culture that a lifetime won't erase. And it leads many New York parents to ask: Have we been preparing our children for the wrong world?

34 Children of the Lost By Jennifer Senior

As many as 10,000 children lost a parent on September 11—that's the saddest number the day produced. The youngest of them—like 5-year-old Aidan, the son of a firefighter from Rescue Squad 1—have only the sketchiest ideas of the enormity of what's occurred. But those who are older—like 8-year-old Haley, one of five children of a Cantor Fitzgerald executive—feel the loss and its permanence with the heightened intensity of childhood.

38 Going Public By Clara Hemphill

If you think the only good public high schools in New York are the big four—Stuyvesant, Bronx Science, LaGuardia, and Brooklyn Tech—it's time to look farther. The 20 promising high schools we profile here aren't as elite or as well-known as the superschools; some of them haven't been around long enough to have racked up impressive test scores and college admissions. But they all have inspired leaders, ambitious educational goals, passionate teachers, and diverse students. And—best of all—they're free.

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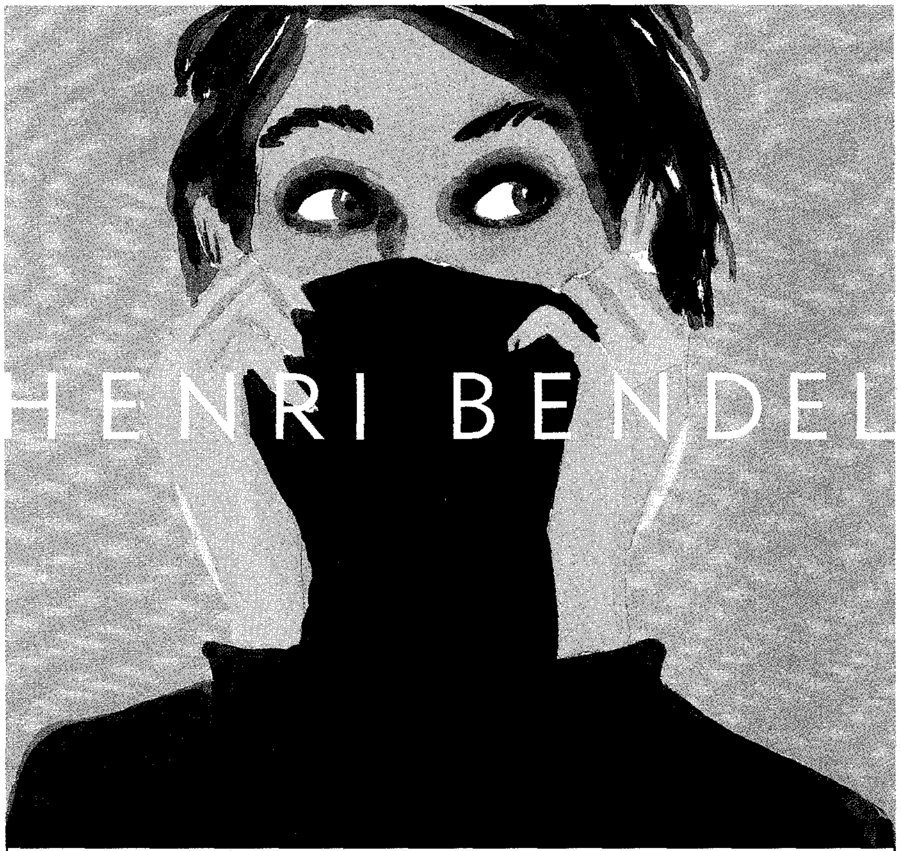
CPI.

Photograph by Richard Phibbs.



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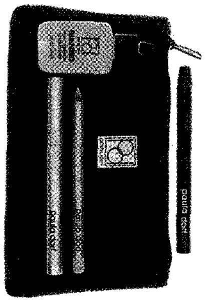

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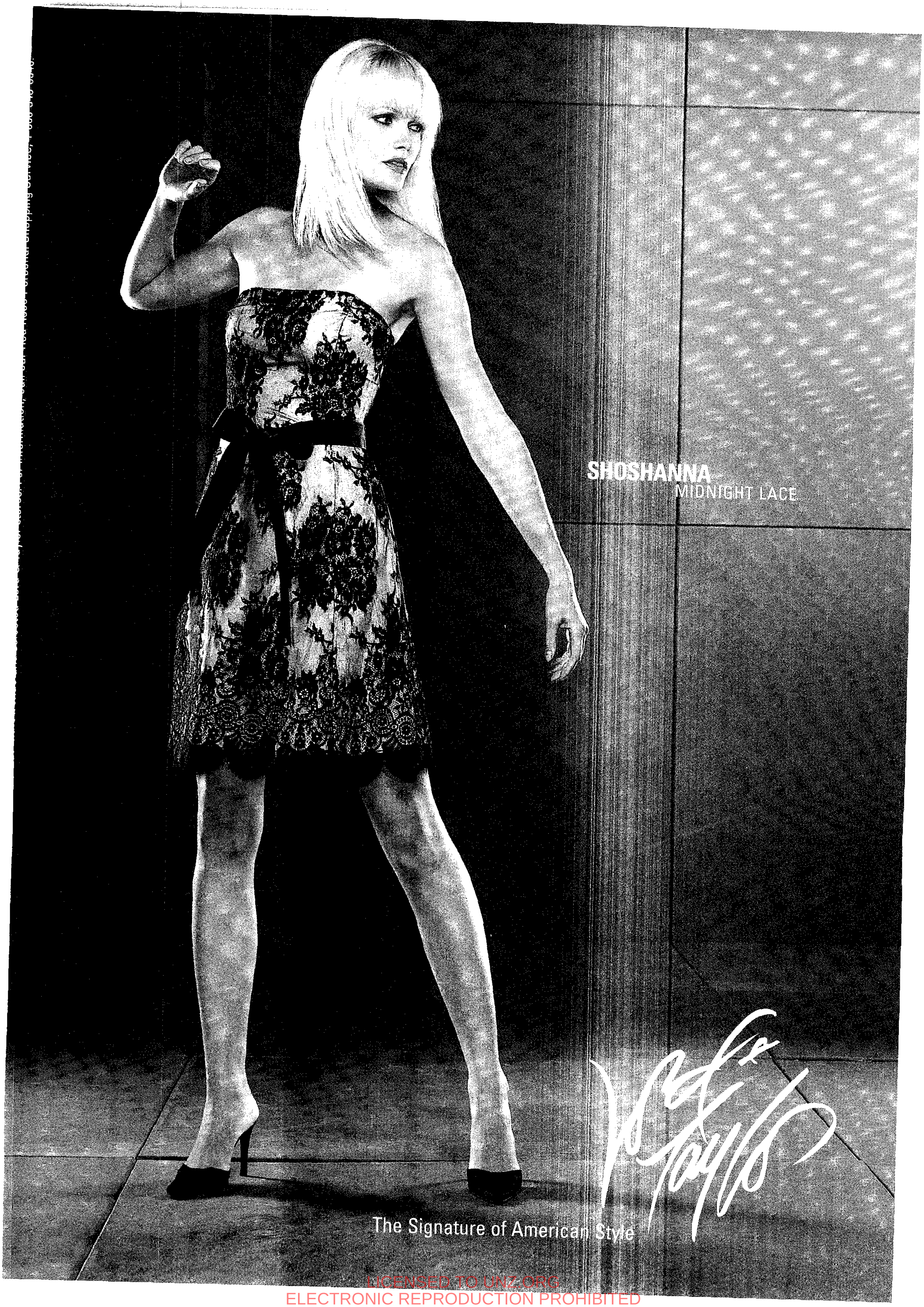
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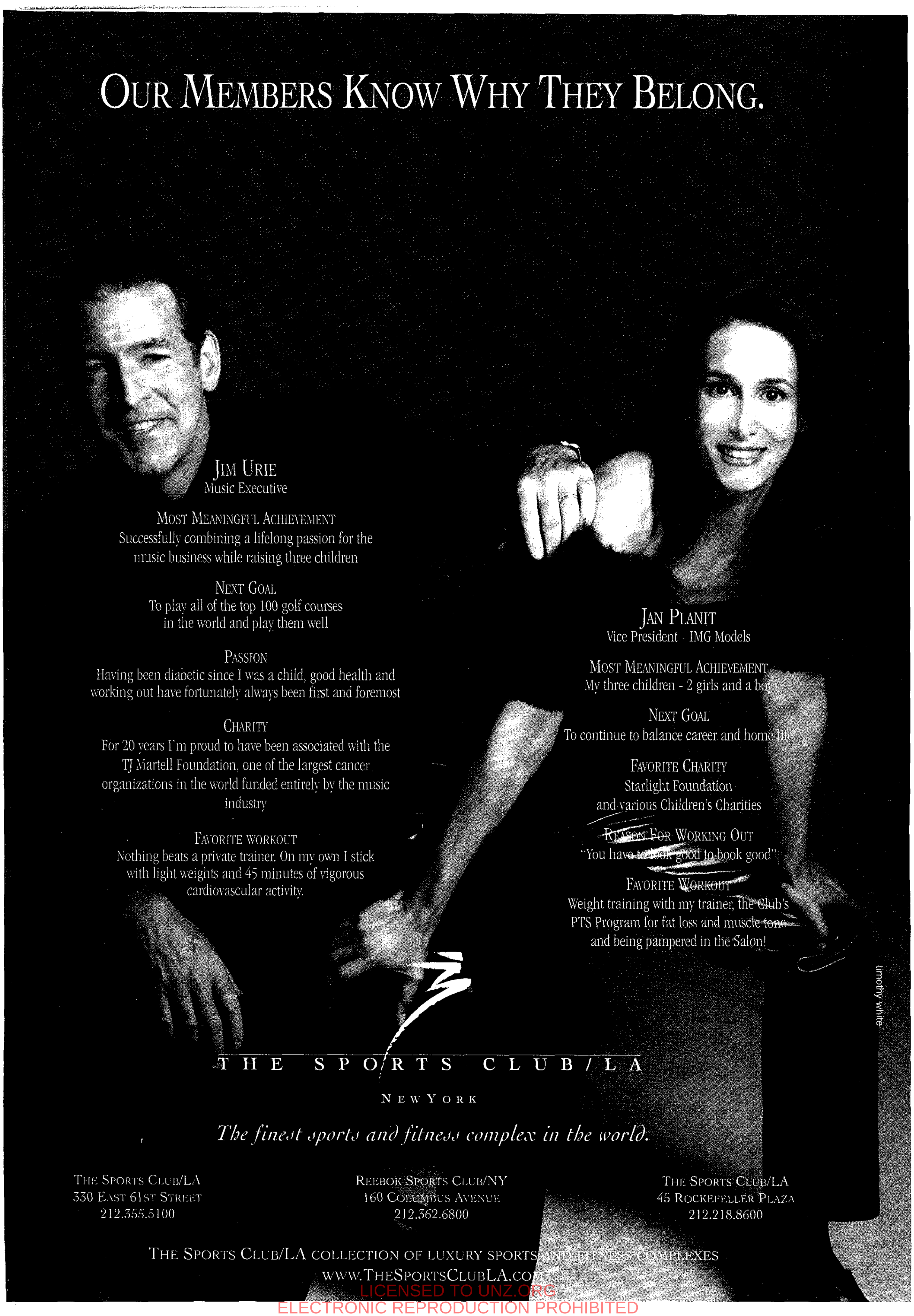

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JAN PLANIT
Vice President - IMG Models

MOST MEANINGFUL ACHIEVEMENT
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NEXT GOAL
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Letters

> The best way to 'wave the flag' is to continu
> to exercise our freedoms.
> —Linda Strang

New York Rules

Alex Williams got carried away asserting that "without the Twin Towers, New York looks more like Houston" ["Should We Stay or Should We Go?," October 8]. Has Williams ever seen Houston? More to the point, has Williams seen New York? Sure, the skyline of the past 30 years is deeply wounded by the destruction of the towers, but it still has all of the heart-stopping grandeur I saw in 1964 when my parents drove us from Texas to see the World's Fair. So many of the descriptions of why "we" live in New York in the article were appallingly shallow: New York is way more than careerism and going to trendy restaurants. It's an endless treasure trove of cultural riches; it's neighborhoods; it's being able to walk down the same streets for 30 years and still notice things that surprise and delight. I'm staying put because I love New York and New Yorkers: People like me were, oddly, never mentioned in the article, but I'm sure I'm not the only one sending a letter like this.

FIGHT OR FLIGHT: WHO'S LEAVING TOWN? + cue
NEW YORK
OCTOBER 8, 2001
I WANT YOU
TO SAVE N.Y.
HOW YOU CAN HELP THE CITY COME BACK

Michael Longacre, MANHATTAN

To all you poor souls who are moving out of the city—if you are leaving a rent-controlled one-bedroom or studio, please give me a call. I'm plotzing to come back home. Maybe now I can get into Rao's!

Johanna Ruiz, GARFIELD, N.J.

Truth or Consequences

In "18 Truths About the New New York" [October 8], David Carr managed to touch on very delicate ground in an appropriate and practical manner, delivering the truth about somewhat harsh realities. In a time when our friends gather to watch the president address the nation—a switch from the sitcoms and dramas that joined us in the past—when our very lives and well-being depend on staying informed, what we all need is more of the truth and less propaganda. I especially loved Carr's overturning of Spalding Gray's account of New York as "an island off the coast of America."

Theresa A. Lowe, MANHATTAN

Crisis Tactics

Michael Tomasky's column on Giuliani's "icily calibrated contempt" ["The City Politic: Rudy's Rules of Order," October 8] reminded me of Jimmy Breslin's equally inappropriate written opinion. It's unfortunate that we see such obvious contempt behind their words at this tragic time. I usually consider myself to be the supreme cynic, but I'm not buying into the power-grabbing theories presented to me by the New York media. Even if they were valid, I'm not sure I'd care. Our city is experiencing the worst crisis in its history, and a smooth transition of leadership is the very least of what New Yorkers should expect. Perhaps Mr. Tomasky should consider the fact that George Washington only resigned his military commission once the Revolutionary War had ended. Every New Yorker knows that our war is just beginning.

Kerry M. Hager, NORTHPORT, N.Y.

The Right of Dissent

Andrew Sullivan's response to Michael Tomasky was disingenuous ["Letters," October 22]. Quoting from his online column, he conveniently left out a sentence before the one about the "coasts," in which he specifically referred to the red zone. It was obvious he was making a direct comparison; otherwise why any reference to the electoral-map colors at all? The column in question is no longer accessible on his Website. You can still read his clarification, however, which also contradicts his letter: "But these broad categories of 'blue' and 'red zones' can be misleading and u
helpful. I won't use this shorthand agai
Ditto the shorthand of 'fifth column.' I ha
no reason to believe that even those sha
critics of this war would actually aid an
abet the enemy in any more tangible wa
than they have done already. And that di
sent is part of what we're fighting for."

Peter D. Tremblay, MANHATTAN

I might remind those readers who ta
exception to criticisms of President Bus
by Michael Wolff et al. ["Letters," Oct
ber 15] that freedom to criticize our p
litical figures is one of the most basic an
necessary freedoms of our democrac
And what better time to consider th
qualities that define leadership and t
discuss and debate the performances
our leaders than this, when we are in e
traordinary need of remarkable leade
ship? The best way to "wave the flag"
to continue to exercise our freedoms.

Linda Strang, BROOKLYN

One Good Broker

As an owner of an apartment in Huds
View Gardens in Hudson Heights, I w
very pleased to see such a well-written a
ticle ["The Price is Right," by Rob Turn
September 17]. I did want to commen
however, on the mention of only one "be
broker," as there are actually several high
competent brokers servicing this area.
worked with the broker mentioned, b
found my apartment through Simo
Song Properties, where I received high
professional service. Given their organiz
tion's support of our community's well-b
ing, I think that, in all fairness, the artic
should have included them.

Lynne Einleger, MANHATTAN

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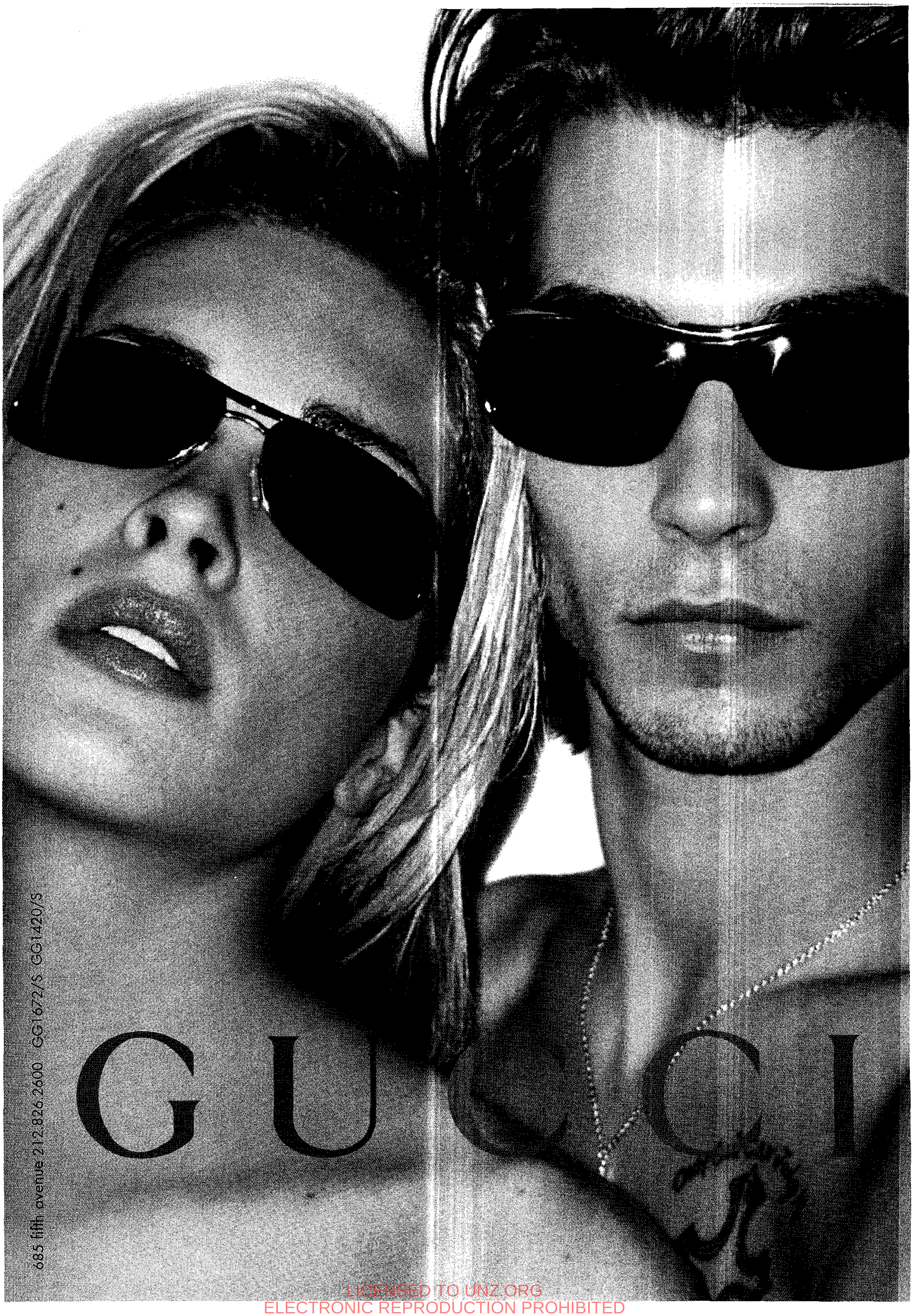
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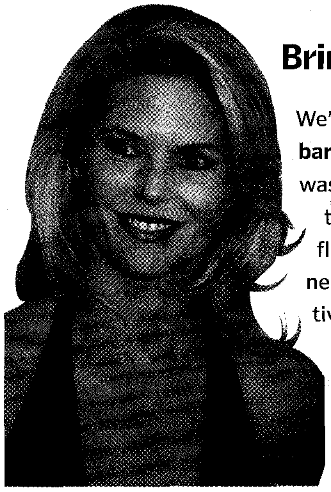
y Marc S. Malkin

ackson Family's rivate Performance

ichael Jackson created a tir recently when he went **Harry Winston**'s Beverly ills store with children **aris** and **Prince** to commis-ion two necklaces made of ed rubies, white diamonds, nd blue sapphires. While here, Jacko went into the hop's mirrored bathroom ith the two kids—at which oint, according to a source, veryone heard all this inging and jumping, humping, and banging." fter the fifteen-minute uckus, the trio emerged and ackson explained, "We ouldn't resist, we were ancing and singing . . . I felt ke Fred Astaire!" A be-used store manager later ld disappointed staffers at the impromptu gig asn't caught on the video-urveillance system: "That's e only room in the building at doesn't have a hidden amera."



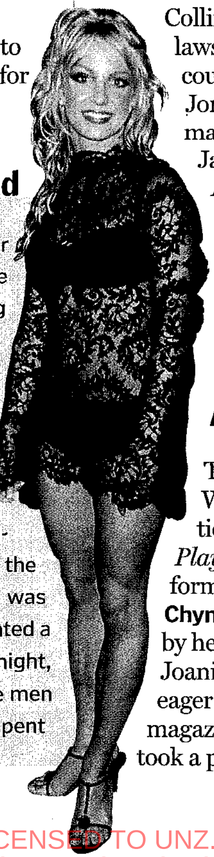
Brinkley Footage Turned Over to Feds

We've learned that the FBI is examining footage from documentarian **Barbara Kopple**'s work-in-progress on the Hamptons. On September 9, Kopple was filming **Christie Brinkley** and her husband, **Peter Cook**, on a boat in the Long Island Sound, when Brinkley spotted two men on another boat floating close to the Millstone nuclear power plant in Waterford, Connecticut. Though Brinkley—who is well known for her anti-nuclear activism—tried to question the men (who appeared to be fishing) about their precarious location, they were too far away to hear. "She saw a boat very, very close to the plant's water-intake valve," Brinkley's rep confirmed. "After what happened on September 11, she contacted the FBI." The Feds asked for the tapes, which Kopple gave to Brinkley, who then handed them over to the FBI.

Jay-Z Adds to His Rap Sheet

Jay-Z was sentenced to three years' probation for misdemeanor assault last week after he admitted stabbing a man in 1999, and it looks like he may soon be back in court—although this time it's much less serious. **Demme Ulloa**, the singer who recorded the melody "H to the izzo / V to the izzay" for the rapper's hit "Izzo (H.O.V.A.)," claims she hasn't been paid for her work, and that she didn't even know she was featured on the track until she heard the song on the radio. "One of the producers said to her, 'If we put it on the record, you'll get paid,' but that never happened," Ulloa's lawyer, Wallace Collins, tells us. If a settlement isn't reached by October 26, Collins plans to file a lawsuit in federal court on that day. Jonathan Lieberman, a lawyer for Jay-Z's label, Roc-A-Fella, says, "I'm confident that it will be worked out."

ritney Spears: Not That Innocent Indeed



Wanna know where **Britney Spears** gets her inspiration for stripping down to barely nothing during stage shows? One of our spies spotted the pop siren, clad in a midriff-baring top, skin-tight jeans, and a cowboy hat, watching the weekly strip show at the Granville nightclub in Los Angeles on a recent Saturday night with her boyfriend, 'N Sync-er **Justin Timberlake**. The couple hit the club—where they were seated in the VIP booth surrounded by a dozen bodyguards—after partying with **Leonardo DiCaprio**, **Tara Reid**, and **Michael Rapaport** at a **Jay-Z** concert. Spears's mouth dropped open in shock during a few of the gyrations by the pastie-clad strippers, but by the end, she was loving the show. Much to Timberlake's delight, Spears imitated a few of the strippers' moves on the dance floor later in the night, but he himself was on his best behavior. While most of the men in the room put $20 bills in the performers' G-strings, he spent the evening playing with Britney's hair.

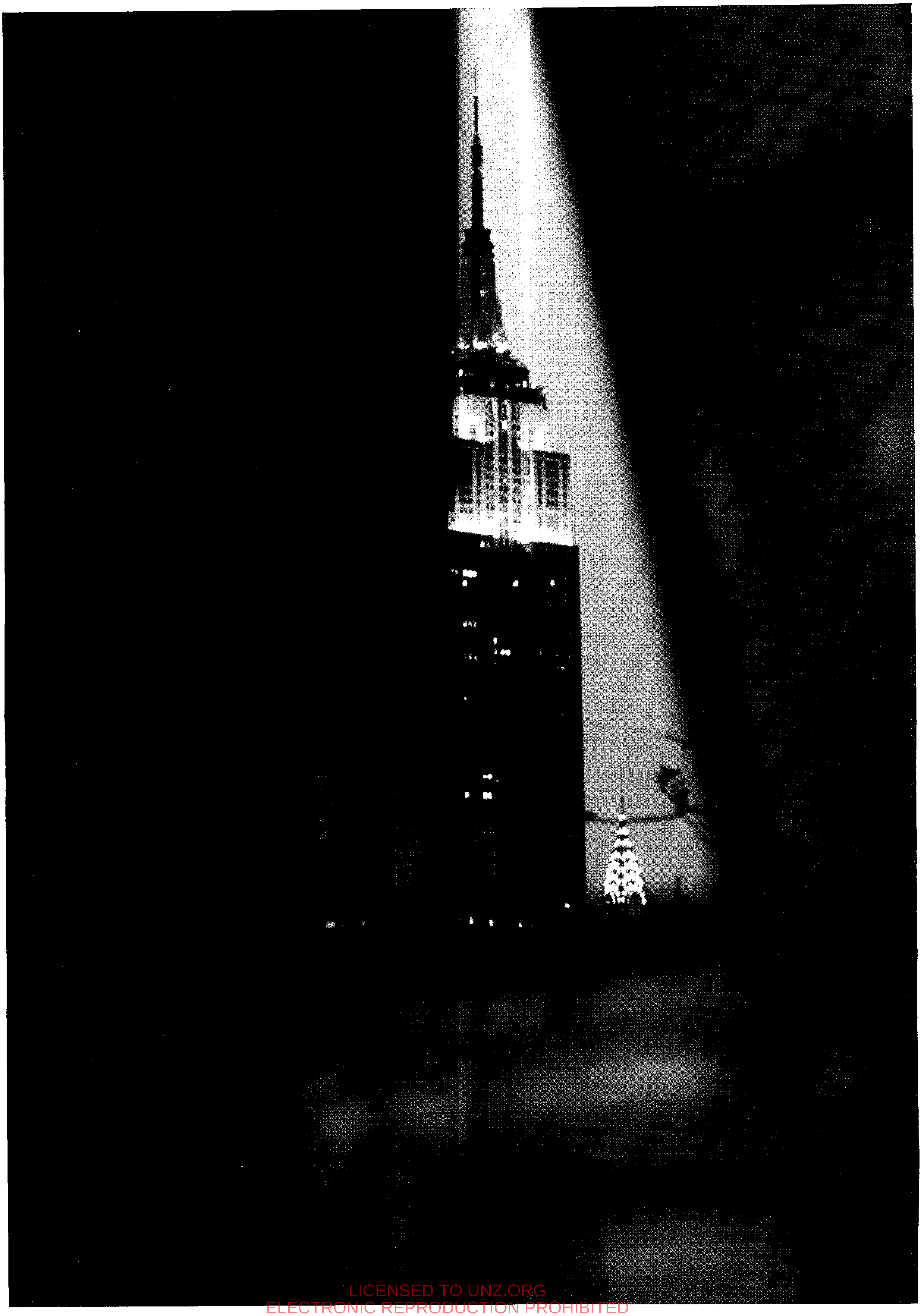
Chyna's Naked Ambitions

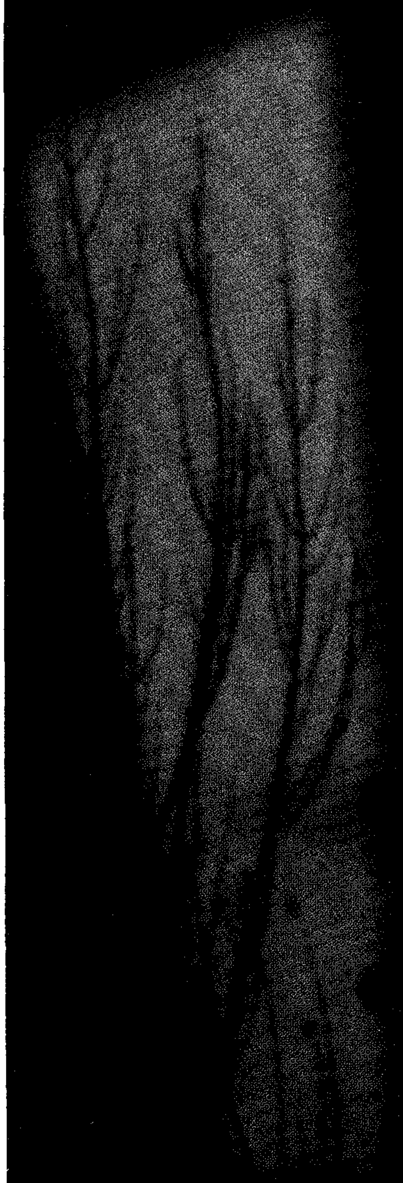
The World Wrestling Federation champ and *Playboy* cover girl formerly known as **Chyna**—she now goes by her birth name, Joanie Laurer—was so eager to strip for the magazine again that she took a pay cut. "They were nervous about not being able to use the name Chyna, but I told them that I would take a lot less money," says Laurer, who reportedly pocketed $1 million for her debut in November 2000. That was *Playboy*'s best-selling issue of the past decade. She's not saying how much less she got this time (the new spread comes out in December), but she reveals that the pics have a dominatrix theme: "I'm not the lacey-panty type. I had fun making all the men on the set bow down so I could whip them."

ROBIN IN THE HOOD: Robin Williams made the most of his time while in New York City last week. The comedian shopped at Barneys on Tuesday and, just hours after visiting ground zero on Wednesday, he unexpectedly showed up at the Gotham Comedy Club. After asking producer and host **Marion Grodin** if he could try out some new material, he performed for about an hour. Yes, he even included a few jokes about the Taliban.

With Catherine Townsend and Aric Chen.

otographs: from top, John Barrett/Globe Photos; Andrea Renault/Globe Photos.





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To go to a museum.
To jog in the park.
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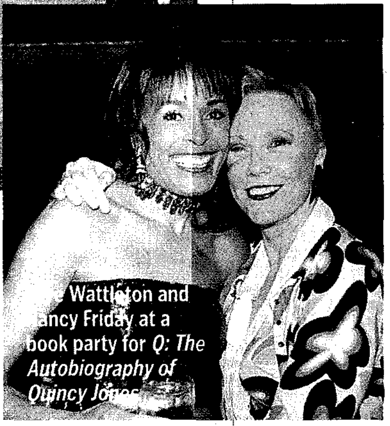
Scene

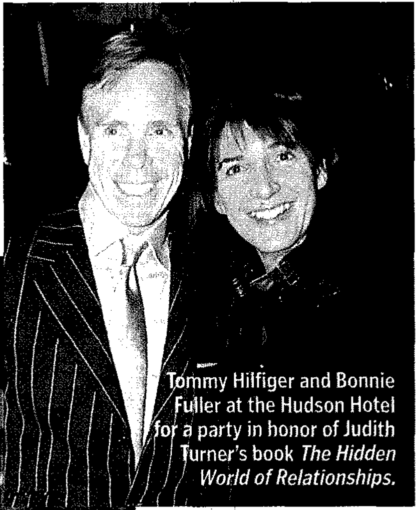
Sam Bassett, Anne Magnuson, and Paul Sevigny at Global 33 following a production of Magnuson's *Rave Mom.*

Merce Cunningham, Isabella Rossellini, Luigi Gasparinetti, and Jane Powell at Kaye Playhouse for the Next Step Gala.

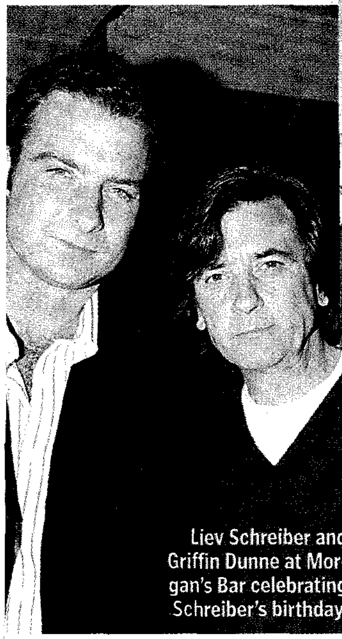


Wattleton and ancy Friday at a book party for *Q: The Autobiography of Quincy Jones.*

Carmen D'Alessio and Gene Dinino at a first-anniversary party for Eugene.

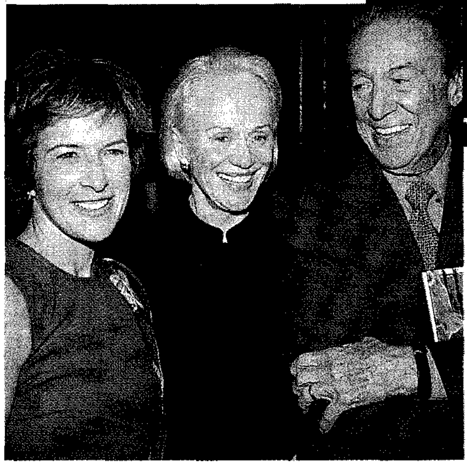


Tommy Hilfiger and Bonnie Fuller at the Hudson Hotel for a party in honor of Judith Turner's book *The Hidden World of Relationships.*



Liev Schreiber and Griffin Dunne at Morgan's Bar celebrating Schreiber's birthday.

Veronique Pittman and Beth Rudin De Woody at the Whitney.



Christine Verney Isaac with Mary and Mike Wallace at a party for Isaac's book, *Faith's Journey.*

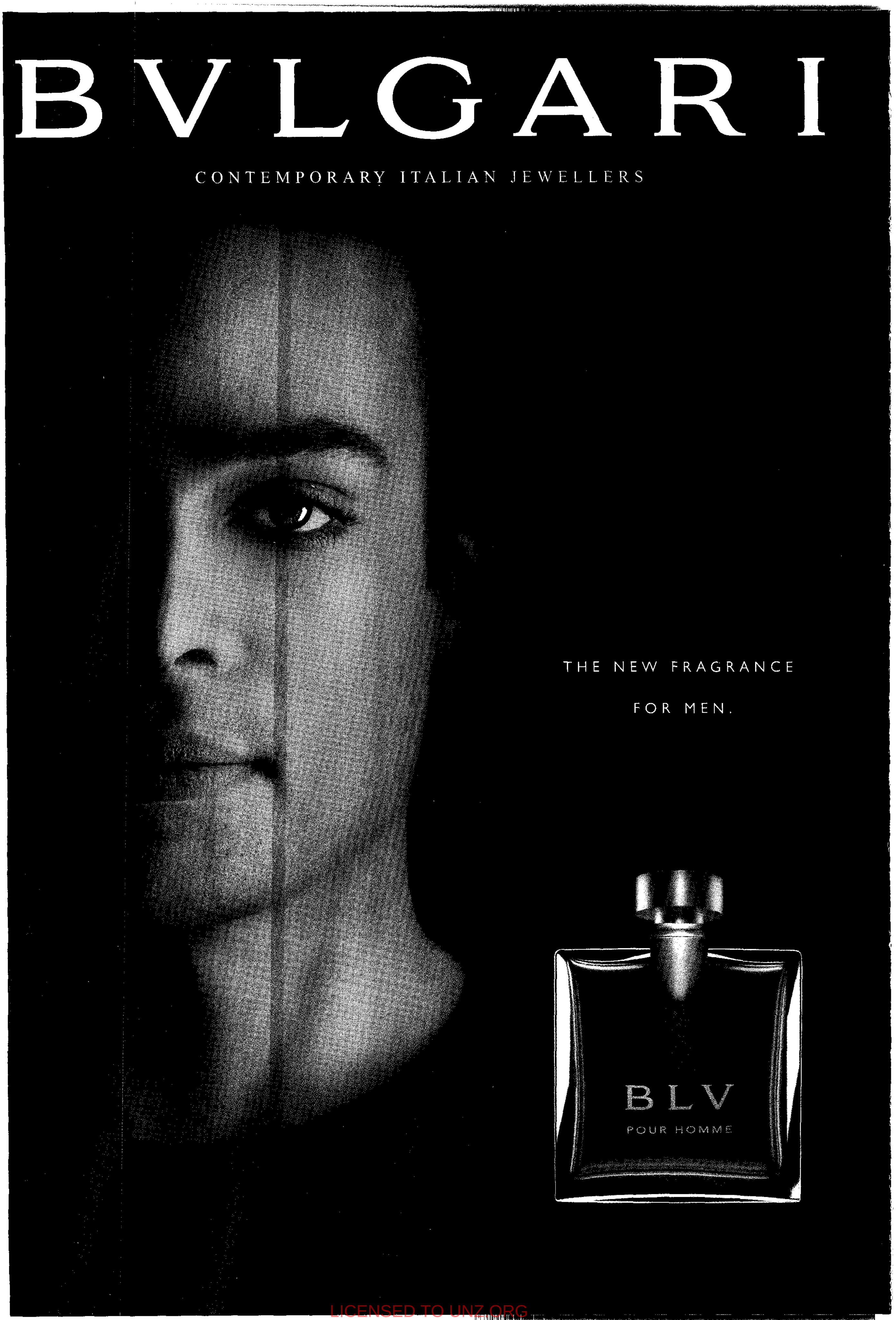
Ellen Adler with Ben and Elke Gazzara at Mr. Chow for a party in honor of the Group Theatre Society and the Stella Adler Studio of Acting.

State of the Art

Sandra Bernhard surveyed the crowd at the Whitney Museum of American Art Gala after-party on October 15 and saw a bunch of tall guys in suits. "Ah, you're probably all Republicans . . . " she said, stopping in the middle of her anti-Bush tirade in favor of a more neutral topic. "Fashion won't die!" she shouted. "The Botox, the collagen—it's all flowing . . . really!" And then she started to sing, but it was impossible to hear what she was singing, so there was relief when **Todd Oldham** got back on the turntables. The room was decorated by **David Beahm** with donations by Target and MAC as a tribute to Alexander Calder's *Circus*—think lots of animal crackers and the occasional fire-eater—for the after-party. As grown-ups in black tie like **Bob Pittman**, **Cornelia Guest**, **Evelyn Lauder**, and MAC president **John Dempsey** trickled in from their sit-down dinner upstairs, they stood out like sore thumbs, waiting on line for mojitos and nibbling on Cracker Jacks, but wasted no time getting into the swing of things. "I love this song!" said a gray-haired woman in a floor-length gown. "Come on!" She grabbed her husband in his tux and started bobbing wildly to "Bust a Move."

AMY LAROCC

Photographs by Patrick McMullan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GOTHAM

Life in the New City

Baby Talk

ince September 11, biological clocks all over own seem to be speeding up. Are we on the erge of a baby boomlet? By Sarah Bernard

Talk about love among the ruins. For years, New York women managed to keep have kids" well below "get romotion" or "upgrade partment" on their list of ife's priorities. But the old riorities ain't what they used o be. "I know three people vho told me they wanted to onceive on the day of the ttacks," says a 31-year-old ditor. "I totally felt a deep, rimal need. It made me roach the subject with my oyfriend for the first time. ou read about these people ying and the telephone alls—'I love you, take care of e kids'—it's heartbreaking, ut at least they had that. It eally brought home that I ever want to regret having ut something like that off."

"After it happened, all these milies were out walking round and it made me realze how much I wanted to reroduce," says a 29-year-old useum curator who lives on e Upper East Side. "I told y fiancé, 'I'm having *major* aby pangs.' What am I waitg for? A baby is naïve and ute and wonderful and new the world and doesn't unerstand the horror of what appened."

A baby can also come down ith anthrax, as we've sadly learned. Still, in the face of tremendous loss, the life-affirming aspect of childbirth has a powerful appeal, explains Gail Saltz of the New York Psychoanalytic Institute: "The wish to be nurturing and maternal and to take care of something is a defense against feeling vulnerable." So are we in for a springtime baby boom? "I don't know for sure," says Dr. Shari Lusskin, a reproductive psychiatrist at NYU, "but people *were* home for a week."

Dr. Joan Berman, a gynecologist with two patients who conceived on September 11, has her own theories on end-of-the-world babymaking. "More people are probably having unprotected sex, throwing caution to the wind, since everything else seems so dangerous," she says. "Plus there's been a lot of very irregular menstrual cycles this month—stress can change them—and people could be caught off-guard."

If apocalyptic events make some women want to have a baby, they also make those who *are* with child feel that much more hormonal. "I've wondered, *If I'm crying, does that affect the baby?*" says Hyla Bauer, fashion-market editor at *Condé Nast Traveler,* who is seven months along. "A lot of pregnant women are quite anxious right now," says Dr. Charles J. Lockwood, chairman of OB/GYN at NYU.

While friends have upped their margarita intake or rekindled their smoking habits, moms-to-be can't fall back on their favorite coping mechanisms. "I can't take a Xanax. I can't have a drink," sighs Jennifer Fisherman-Ruff, a 31-year-old P.R. consultant who is expecting twins. "There's nothing to cut the edge," she says. "I can't even take a Tylenol."

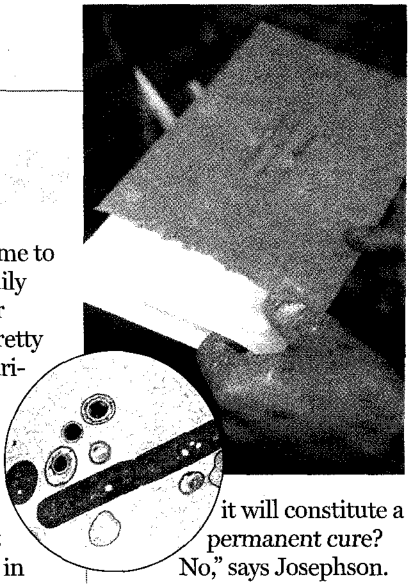
Which may explain why classes at Julie Tupler's Maternal Fitness, a pre-labor exercise program that focuses on relaxation techniques, have been packed since the 11th. "My husband and I debated for two years about having children," Kay Johnson-Suglia said while waiting for last Tuesday's night session. "Then we said there will never be a perfect time, and now—oh God, the bombing and the economy."

And yet, the mere sight of their bellies is often a comfort to others, as Hillary Butler, another Maternal Fitness devotee, found on Rosh Hashanah: "A friend who didn't know I was pregnant saw me and burst into tears. She said, 'Seeing you just fills me with a sense of hope.' " Lockwood has heard similar tales: "I've had patients tell me that people just come up to them on the street and grab their bellies and say, 'I'm so glad you're doing this!' "

Now you can add baby-making to your list of patriotic duties.

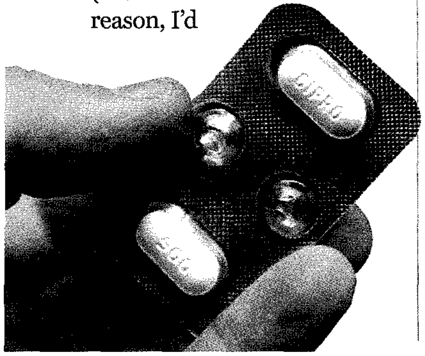
stration by Marcos Chin.

A Cure for What Doesn't Ail You?



With anthrax in town—and the Feds seeking smallpox vaccine for the whole country—it stands to reason that hypochondriacs must be in a state of particularly high alert. But in fact, they're doing just fine. It seems that terrorism has accomplished what years of therapy, mounting doctors' bills, and vigilant self-examination could not: a cure.

"There's a calmness and serenity that I don't think I've felt before," says Allison, a 27-year-old writer who used to be a classic hypochondriac. ("For some reason, I'd zoomed in on meningitis. Every time I had flulike symptoms, I would call my doctor.") "Everyone is freaking out, hoarding antibiotics, not opening their mail," she says, "and I realize that I'm handling this so much better than all the people who used to laugh at *me*!"



Hypochondriacs tend to worry for nothing; it's their nature. But now that something is clearly very wrong with the world, many of them are finding that they feel much better. Their symptoms have disappeared, and their preoccupation with sickness has lifted.

"People who are neurotic are always waiting for a disaster—their whole life is a preparation for it," explains Helen Altieri, an Upper East Side psychoanalyst. "Hypochondriacs probably have some feelings of relief. The unimaginable is always more terrifying than reality."

Mixed with the relief may be the realization that this is probably not the best time to consult friends and family about, say, Epstein-Barr virus. "People can get pretty pissed off at hypochondriacs," admits Stephen Josephson, a clinical psychologist who specializes in the condition. But patients, he says, are "using what happened to put things in perspective."

Indeed, it seems almost criminal to worry about that strange ringing in your ears given what's on CNN. "The young soldiers saying goodbye to their wives—they always have, like, a 3-month-old baby," says Matt, a 41-year-old producer who used to fixate on tumors. "It's almost like a gift, a twisted gift. You know that saying 'There's always someone worse off than you'? Now I really know what it means."

So are hypochondriacs finally done complaining about odd rashes and mysterious insect bites? "Do I think it will constitute a permanent cure? No," says Josephson. "Real hypochondriasis is a chronic disorder."

But some hypos are considerably more optimistic. "I realized the other day that I hadn't called the doctor in over a month," says Allison. "I want to do more with my day-to-day life and focus less on these scary unknowns."

It may be that the unpredictability of recent events ha driven home a point some hypochondriacs had long been missing. "People realize what we've been saying to them, which is that you don't really have a lot of control," says Josephson. "Shit does happen." LUISA COLÓ

Suffering for the Cause

"Oh, please, please!" Karen Colbert urges the police officer. "My husband and I came all the way from Atlanta to help, and it's our last day, and I want to go down there so, so bad!"

It's noon, and Karen's inside Bouley Bakery in TriBeCa, which since September 11 has been preparing meals for relief workers around the clock. Volunteering is the layman's ticket to ground zero, and Karen's dead-set on getting there—so much so that she doesn't realize One Police Plaza, where the officer is heading to set up a feeding station, isn't anywhere near the rubble. Happily, her earnest southern charm turns him to putty. One minute later, she hops into an NYPD van, leaving fifteen other volunteers, who are still salting cauliflower florets, noticeably jealous.

While TV news continues to show clichéd images of Americans chipping in, the reality of volunteering is much more about chopping tomatoes than about handing coffee to an ironworker as the sun glints off the steel ruins. As Karen remarks pointedly before speeding off, "I really thought we'd be serving the food to the men. That's much more romantic."

But landing the "romantic" work is rare and getting rarer as downtown becomes more of a colossal construction project than a disaster site. The relief effort at St. Paul's Chapel, a few blocks from the World Trade Center, is "booked" through November, and Bouley turns walk-ins away, so snagging a gig requires the same New York cunning as hustling *Producers* tickets once did. The lucky ones end up loading rotten bananas onto a truck, or shaving lard off oblong hunks of raw beef with a blade as blunt as a butter knife.

Six weeks on and the scene is fraught. One volunteer has just been "fired" for not showing up. Another is fed u with coring apples. And a squabble over slice zucchini between an Israeli and a minister c maxes with the Israeli suddenly huffing: "All r ligion has done is caused every single war my country, so why don't you just leave?" Th minister stalks out.

Yet there's a gritty camaraderie—and an a of flirtatiousness—among the volunteer which has George from Austin making predi tions: "Some people are gonna meet here ar find themselves married in a year." Then h meanders off to tear open a few hundred mo bags of frozen broccoli. DAVID AMSD

Hearts on Fire

Firemen have always been sex symbols, of course, but suddenly they're more desirable than Brad Pitt—and much more approachable. "Women have been coming in every day, bringing dinner and cookies to the guys and giving us massages," says nine-year Engine 24 veteran Charlie Gaffney (Gwyneth Paltrow and Sarah Jessica Parker have both stopped in). "A few women chiropractors came in to do adjustments."

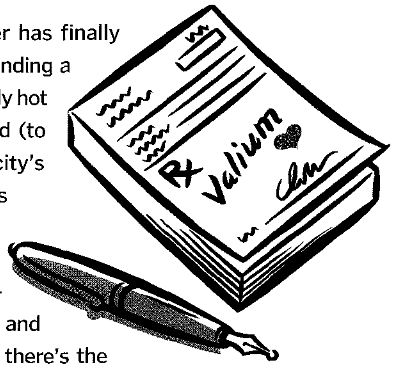
At a benefit for the Leary Firefighters Foundation at the Park last week, Denis Leary played matchmaker. "If you're a girl," he said, "kiss a fireman." Many women took him up on it, stampeding past Matt Dillon, Liam Neeson, and Harrison Ford to get to the men in uniform. "I told my girlfriend, 'I'm not going home without a fireman,' " said a twentysomething brunette wearing a red leather miniskirt and an FDNY tank top. One 25-year-old magazine editor told herself that she was doing it for America when she made out with several firemen at the event. "I felt sort of guilty that I didn't have any money for all those things at the silent auction, so I just figured that this was a way that I could contribute," she said, "plus they were hot." And her friend admitted that, a few days after the tragedy, she donated socks to the cause,and then slept with a fireman from Miami.

Vagina Monologues playwright Eve Ensler, who wrote a monologue based on her interviews with wives and girlfriends of firemen killed in the tragedy, says firemen appeal to women because they have a feminine side. "Men think that women like machismo, but it's the opposite," she says. "They are the ideal men because, like women, they use their strength to de-escalate violence."

Women are willing to go to great lengths to land one: Two dates with Terry Quinn, a 40-year-old fireman from Ladder 22, were auctioned for $8,000 at the Leary benefit. But Gaffney looked incredulous when he was asked where to pick up a fireman. "We have a few single young guys, and they're always asking the question 'If a fireman wants to meet a girl, where should he go?' " he said. For the record, the boys of Engine 24 hang out most weeknights at Chumley's, Off the Wagon, and Milady's.

CATHERINE TOWNSEND

Doctor Love



Just when your grandmother has finally stopped nagging you about finding a nice doctor, M.D.'s are suddenly hot again, ranking a close second (to firefighters, natch) as the city's most datable profession. This ime, though, it's not about he Mercedes, or the golf vacations. "It's definitely the di-ect contact to the Cipro . . . and he Valium . . . and of course there's the Xanax," muses a 29-year-old woman who suddenly remembered to call back that nice-but-no-sparks dermatologist, visions of prescription pads dancing in her head, and was mulling over a second date with a boring psychiatrist she was fixed up with last summer. But it's not just he drugs. After being bombarded with so much confusing—and often conflicting—information, it's nice to be around someone who knows his pores, is equipped to administer a nasal swab, and has no problems pronouncing the word *cutaneous*. "Their role in society—or, I guess, in dating society—is significant again. It's like the late eighties," says one 26-year-old television programmer who is suddenly over those indie filmmakers who once seemed so boyish and cute. In a world where here's little comfort to be found at the moment, competence is the ext best thing. "There's something very calming right now about being with someone who can speak to you in medical terms," says one woman. Adds another: "I'd certainly rather date a doctor than someone who works at NBC."

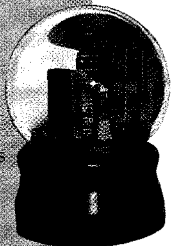
AMY LAROCCA

KITSCH APPEAL

Within hours of the attacks, profiteers were already logging on to eBay with their ghoulish wares: Debris, pictures of the buildings burning, even the domain name www.worldtradecenterlegalhelp.com, were all put on the docket. In response, the site quickly suspended the sale of World Trade Center memorabilia. But it has since lifted the ban (partially; nothing offensive is allowed) for its "Auction for America" fund-raiser, with the stipulation that all proceeds go to charity. Here are some recent sales.

World Trade Center brochure
Face value: free
Sold for: $1,033.88

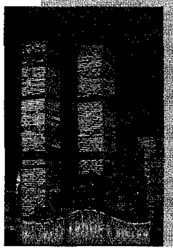
New York Yankees ticket for September 11 game
Face value: $29
Sold for: $735



New York City snow globe, with Twin Towers
Estimated value: $40
Sold for: $529

6½-inch metal World Trade Center
Price at Penn Station gift shop: $39.99
Sold for: $510

Three unused World Trade Center Observatory tickets
Face value: $20.25
Sold for: $599



Unused 4-by-6-inch postcard of Twin Towers
Estimated original price: 50 cents
Sold for: $182.50

ROB TURNER

hotograph: top, Beth A. Keiser/AFP; Illustration by: Bob Hambly.

Michael Wolff THIS MEDIA LIFE

The Un-Americans

We think of the terrorists as evil foreigners, but is it that simple? Maybe, in some chilling and quite literal sense, the attack on America was an inside job.

THERE MAY BE NO ONE IN THE WORLD AS remote from American pop culture as an Al Qaeda terrorist. Even in their alleged sleeper role, Al Qaeda people seem bizarrely disassociated (all these Arab men sharing furnished rental units). And yet, increasingly, it seems they have some subtle and diabolical knowledge about us. They know us intimately enough to wage a war of the most nuanced cultural sophistication.

If, in a conventional war, you naturally seek to cripple industrial production, in a war with a modern service economy, you strike at the security of the office high-rise. In this, the terrorists show two points of uncommon perception: The first is about an advanced economy—it's the confidence of the worker (who is also the consumer) that, for maximum economic damage, you want to undermine. The second is about the nature of American life—in this fractured, diffuse, and divided country, if you blow up a big office, everyone will feel it. The office is the functional hearth of the nation.

And it is not just the foundations of the office building but the most basic activity of any office—opening the mail—that these twenty-first-century Sun Tzus have thought to undermine. Perfectly ordinary, unsuspecting, mid-to-lower-level office workers—America's true everypeople—would slice through an envelope and get dusted with anthrax spores.

This mail would not just be ordinary mail. It would be a letter to the editor or to your congressman: The most benign form of public discourse would suddenly be turned into a violent act. What's more, the terrorists would target the exact points—the media and Congress—at which the culture projects itself most melodramatically (it would have had a much different effect, if, say, the germs were sent to Ford).

Tom Brokaw went live with a trembling jaw; before this, Dan Rather had done his version of Jell-O (Peter Jennings is the only network anchor who has remained composed—ABC can bill itself as the network that doesn't cry: no sobbing, just substance). For a moment, you could see the network tears as part of the coming together of the nation, part of the flag-waving message that we are all as one—anchormen feel what we all feel. And yet, clearly, it was disconcerting—these guys had lost their cool. So much so that this seemed to be the point: Get Tom and Dan to freak and fall apart in front of America. As for Capitol Hill, there was not only a sense of blind panic (of course, with an accompanying press conference), but of cluelessness. The very government that had been issuing words of moderation and restraint obviously had no idea how to cope.

Al Qaeda could fuck with any symbol.

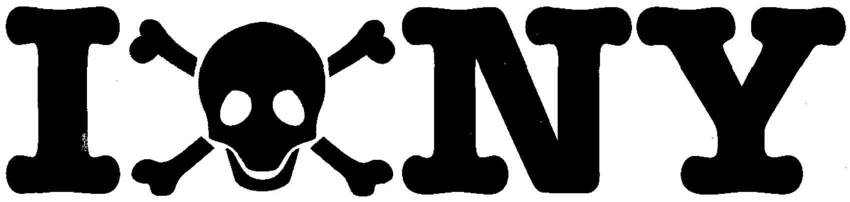
THIS SURELY ISN'T CAVEMAN STUFF. IT ISN'T even ordinary blow-up-a-busy-junction terrorism. Indeed, the bin Laden tape that was delivered after the first attack on Afghanistan seemed, by its very staging—*Hello from the cavemen*—to implicitly say this was anything but primitive. (Maureen Dowd's funny line about going to war with the Flintstones seems quaint now.)

Nor does the sleeper-cell thing make a lot of sense—preprogrammed kamikaze Arabs figuring out the symbolic logic of America. You don't pick this stuff up from a lap dancer.

This is evil-genius stuff.

So how does Al Qaeda come to have such fluency with the levers of American life? One explanation is that they hate our culture so passionately that they've come to obsess on it and it's therefore taken on some fearful clarity for them This is, in essence, the president's position—they hate our freedoms (as he put it). So they are attacking what they abhor: the edifice wherein men and women work together, and the mass media that propagandizes secular American culture Through their hatred they have conceived a brilliant and evil cultural critique.

Then there's the idea that we're s open, anyone can know us. We even provide a never-ending series of plain language instructions as to our own weaknesses and points of exposure. Th Oklahoma City bombing vividly demonstrated what happens when you blow up a big office structure. This act is qualitatively different from bombing a nightclub or fast-food joint. It's an attack a the core rather than at the margins. And then there's the great Tylenol-tamperin incident—the commonness and randomness is the gimmick. And, of course the Ted Kaczynski packages. Is ther somebody back at Al Qaeda headquar



ers keeping clip files on this stuff? All he great American sucker punches?

There is, too, another ever-so-logical, empered, and restrained point of view, vhich is that Al Qaeda has had some ;reat luck. It was just incredible good ortune to have managed to hijack those lanes. (True: One plane would have een lucky; three seems to be outlandish uck.) And what a fluke to have brought oth towers down in such balletic fashon—come on, could they really have een expecting more than to do great lamage to the upper floors? And this leter stuff? A couple of Al Qaedaians rent-d their apartment from the Realtor wife f the editor of one of the Florida-based abloids—so perhaps this was not a calulated strike against the media at all, ut simply a landlord-tenant dispute?

Upon the initial reports of the germ let-ers, you might reasonably have wondered f Al Qaeda wasn't getting credit for the vork of everyday media-hating American vackos. The distinction the Feds kept naking—that this was a criminal investi-ation rather than, implicitly, a terrorist nvestigation—was, for a little while at east, strangely reassuring. But then, with etters and infections popping up around he country, that reassurance faded (in fact, started to look a lot like ineptness or a cover-up), and it no longer seemed much like luck or a fluke or coincidence or run-of-the-mill criminals.

STILL, THE THING IS—AND IT IS PART OF THE insidious power of what we are calling "recent events"—no explanation fits what's happening.

The one explanation that increasingly seems to make sense, doesn't make sense: that some Saudi Arabian or Egyptian or other Gulf-state national is sent to live an itinerant American life with orders to parse and deconstruct and weaponize the myths and symbols of the culture.

It's a comedy concept.

Or it's a thriller: The demented pop-culture savant wreaking his havoc (you can hear his high-pitched laugh).

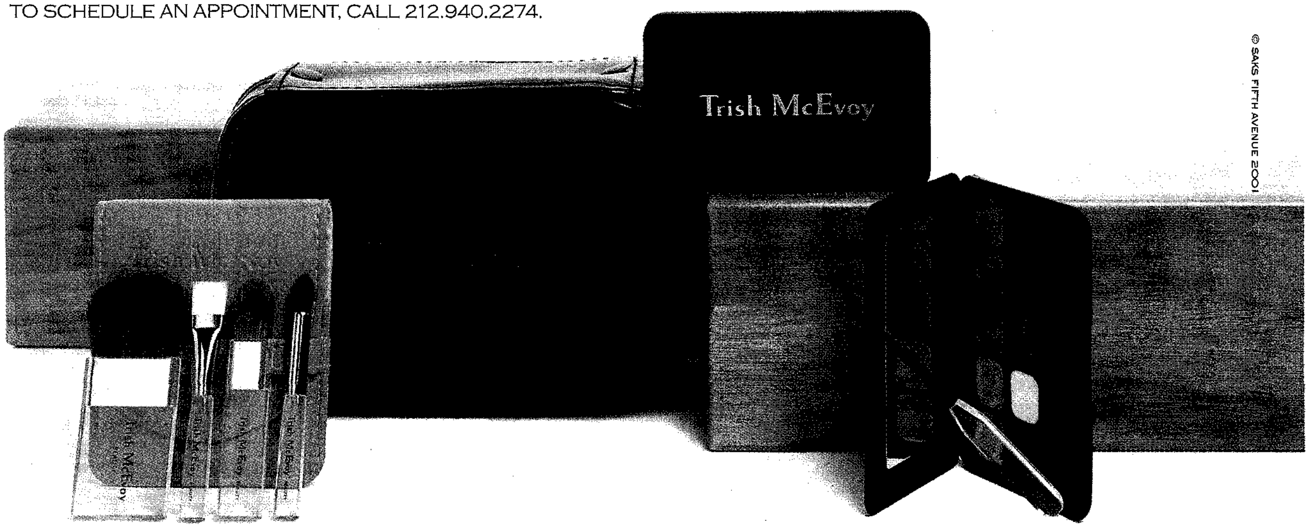
No, logic says they know too much about us. They know just how we act and how we'll react. We're being played.

And so—and here's the rub—as events unfold, the story begins to diverge from the original thesis: that this is the first foreign attack on our shores since Pearl Harbor (and hence, why we're off now bombing the foreigners).

If they know more than they logically should have known, if they are familiar in a way that only the familiar can be, if the pieces fall together too neatly, if it all begins to seem too good to be true, then it is, ipso facto, an inside job.

It is possible to see these nineteen men as not Middle Easterners or Muslims or even Al Qaedaians, but as at least half-Americans. While there may be some comfort in calling them "sleepers," that

"The sleeper-cell thing doesn't make a lot of sense—**preprogrammed kamikaze Arabs** figuring out the symbolic logic of America. **You don't pick this stuff up from lap dancers."**



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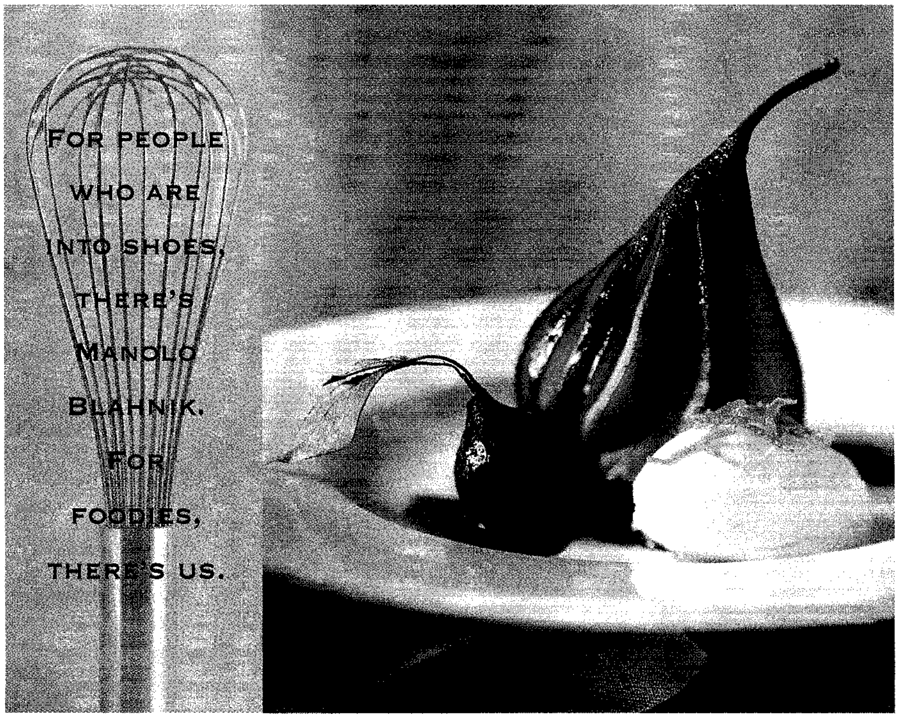

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may just be another name for immigrants with conflicting loyalties. (Th other day, the *Times* ran a story fron France headlined "In Suburban Squalo Near Paris, Echoes of Jihad"—are ther no such echoes in Jersey City or Paterson?) As immigrants, they may well se themselves, as generations have befor them, as leading parallel lives—the ol life and the new. The former life and th American life. (Did they want to han out with J.Lo? Did they hate others—o themselves—for wanting to hang ou with J.Lo?) They may know so muc about America because they are b some factor Americans (even if the never wanted to become American they may have). And if they are Americans, they can, logically, be disaffecte Americans.

They may, I am saying, have something in common with Timoth McVeigh. They may have picked up strain of American craziness (on top o Middle Eastern craziness). My earlie crack about the lap dancer may b wrong. It implies what we take fo granted—that they were engaging i furtive-foreigner activity, sexua tourism. Instead of seeing this the wa we would see it if they were Americans—as potentially marginal, depressed, lonely, unsocialized behavio (for further scrutiny, the sexual repression angle: i.e., Mohamed Atta, hi woman-hatred and his thing for B girls). Combine this with—lik McVeigh—a whole set of magnified, abstract, impersonal, nutty grievances.

One problem with this theory is tha there were nineteen of them. Ninetee crazies acting in concert seems, in scal different from McVeigh and his cohor Terry Nichols. As different as the Mu rah Federal Building is from the Worl Trade Center.

But exactly *how* different may be a important question to try to answer.

Let's say it is half an attack by foreig enemies and half an attack by homegrown nuts. Let's at least wonder if the were programmed, *Manchurian Cand date*-style, from abroad, or if, here i Florida or wherever, unhappy, unlove disappointed, watching television, absorbing the vibes of everyday America life, picking up the tabs at the supe market (puzzling over them, anyway hating or loving Tom Brokaw on th *Nightly News,* they caught the crazy bu Or, again, a little of both. They cam here with a grudge—but here th grudge might have gotten grimmer, an smarter, and pretty slick too. ▮

E-mail: michael@burnrate.com

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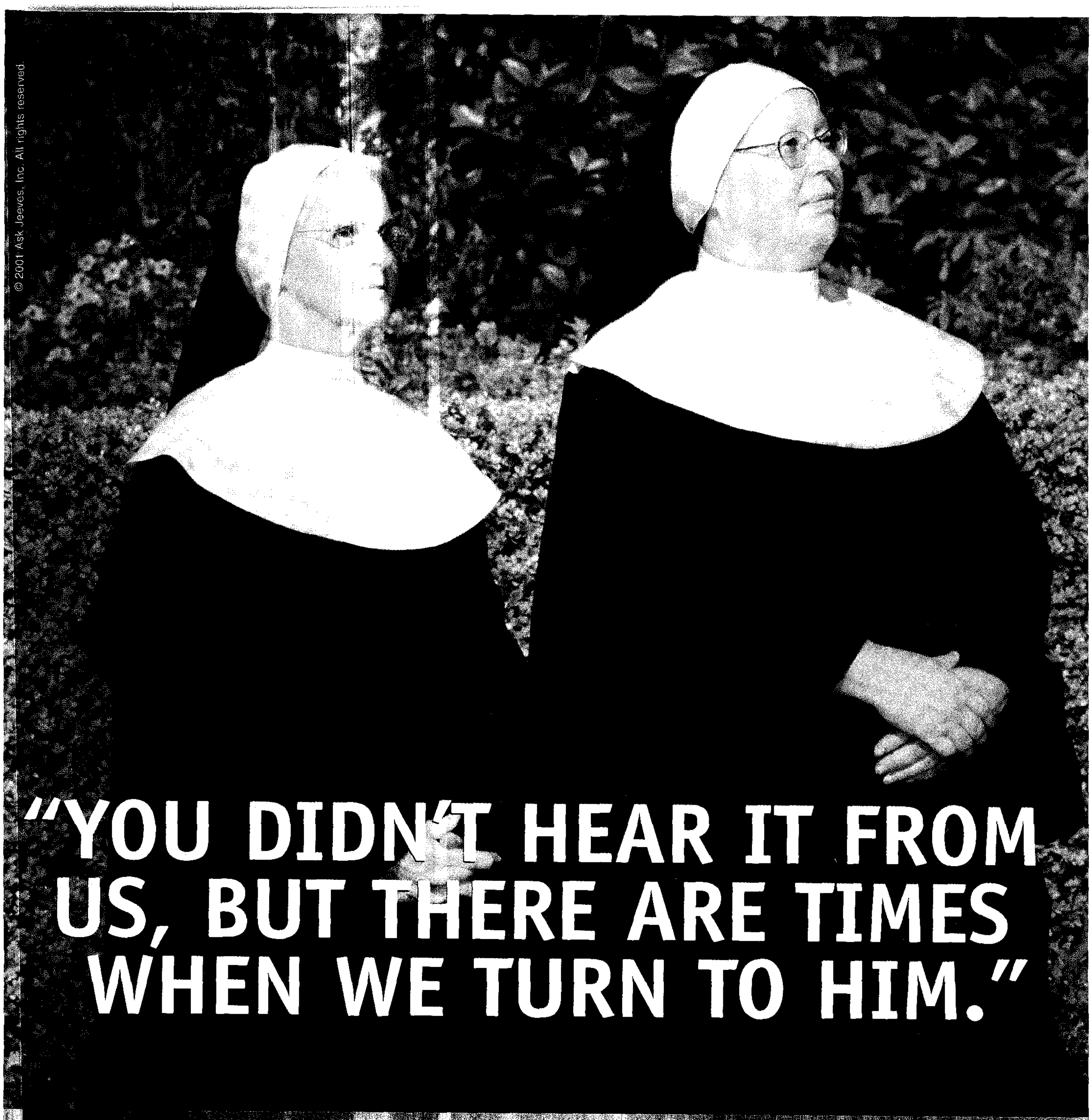
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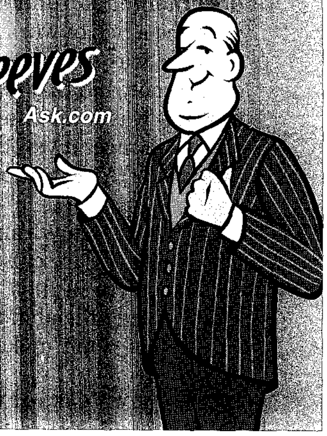

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Michael Tomasky THE CITY POLITIC

A Raw Deal

Team Ferrer accuses Mark Green of playing the race card in the runoff, but that ugly game was begun by Bronx party chief Roberto Ramirez eighteen months ago.

ROBERTO RAMIREZ, THE BRONX COUNTY Democratic chairman and Fernando Ferrer's campaign guru, seems to want to talk about race. Okay, then; let's talk.

The conversation begins with Eliot Engel. In June 2000, Engel was a six-term congressman who had run in the past with Ramirez's support. Engel had also backed Ramirez when the latter first ran for county leader. The two never were particularly close, but neither were they enemies. So as Engel prepared for re-election that summer, he had reason to presume that Ramirez would support his candidacy, since he always had and since county chairmen almost never oppose incumbents of their own party.

Then, out of nowhere, Ramirez announced that he would be backing State Senator Larry Seabrook against Engel in a primary. Engel is Jewish and represents a district that is mostly black and Latino. Seabrook is black.

What was the Seabrook endorsement about? It wasn't about Engel's record—he was enmeshed in no scandal and generally regarded as at least a competent servant. It wasn't about loyalty—indeed, while Engel backed Ramirez for county leader, Seabrook had voted against him. Nor was it based on any unusual promise shown by Seabrook, who, at that point, was best known for funneling nearly $400,000 into a community-development agency that the *Daily News* documented beyond argument did not produce a lick of work.

There was only one reason for the endorsement, and that reason was race. Actually, it was something much more specific than race. It was this: to firm up the support of Al Sharpton for Freddy Ferrer's mayoral run.

How do I know this? Well, Sharpton and Seabrook are close; when Sharpton ran for mayor in 1997, Seabrook was the first elected official in the city to endorse him. But I don't make this blunt assertion on the basis of conjecture about a relationship. I make it because Sharpton admitted as much. In September 2000, he told the *Village Voice*'s Wayne Barrett and Tom Robbins the following: "If I do not run myself, it is highly likely that I will be for Ferrer. Freddy fulfilled his obligations on the Seabrook race through Roberto. I have no complaints."

Groundwork: Ramirez (left) dumped Engel (right) to secure Sharpton's support of Ferrer.

There is absolutely nothing about that quote that lends itself to ambiguous interpretation. The two men had a deal: Roberto backs Larry, Al backs Freddy.

Did Ramirez make similar overtures to other black pols? Certainly, he had discussions with Charles Rangel, David Dinkins, and other black leaders as he built his black-Latino coalition. But he made no highly visible overtures to them; only for Sharpton did Ramirez feel the need to prove himself with a dramatic gesture. Clearly, Ramirez considered Sharpton the most important black figure to have onboard, which leads us to blunt assertion No. 2: Ferrer's candidacy was functionally built around Al Sharpton's support.

When I wrote about the Seabrook-Engel controversy at the time, I knew tha Ramirez had made a tactless move and miscalculation (Engel clobbered Seabrook), and I knew that white politician from Riverdale were fuming. But I wante to give Ferrer the benefit of the doubt. I' known him for years and liked him; I' never seen him play a race card, and i several private conversations over th years he'd expressed aversion to such tactics. Naïvely, I held out hope that the pressure on him from Riverdale, where he'd always been popular and where I felt h would surely want support for his candidacy, might lead to his endorsing Engel More important, I hoped that he would ac the way I knew he had it in him to act an reject sending the signal that his mayora candidacy would be a racial crusade. Instead, he stayed neutral, giving himsel plausible deniability but making it clea through his silence, where he really stood

I thought back to the Ferrer I onc knew on the morning of August 17, whe I was in Sunset Park for Sharpton's re

Photographs by Richard B. Levin

lease from jail. Alone among the mayoral candidates, Ferrer was there. He stood onstage behind Sharpton, grinning in rapturous disbelief at his good fortune, like a 6-year-old on Christmas morning who's just discovered that the biggest box under the tree has his name on it. Well, the box did have his name on it. Sharpton soon endorsed him; Ferrer shot up in the polls and overtook Mark Green among black voters.

But you can't expect you're going to get the good of Sharpton without having to endure the bad. I don't condone eleventh-hour dirty tricks, and I don't think it's fair to morph Ferrer into Sharpton, as those last-minute phone calls did. But let's face it: Given Sharpton's history and his centrality to this campaign, it was entirely fair for white voters, or any voters, to wonder just what sort of influence Sharpton would have around a Ferrer City Hall. Ferrer himself put this into high relief by making an issue of Green's key supporter, Bill Bratton. As if there is equivalency between a man who cut homicides in this city in half and a man whose first loyalty is not to his city but to his race; as if it's okay for Ferrer to question Bratton's role, but not for Green to question Sharpton's. And anyway—and note this—he never did. The tabloids and some of his advisers were pushing Green to make Sharpton an issue. A hanging curveball of a question at the final debate invited him to swing for the fence. He refused.

"It was entirely fair for white voters, **or any voters,** to wonder just what sort of influence Sharpton would have around a Ferrer City Hall."

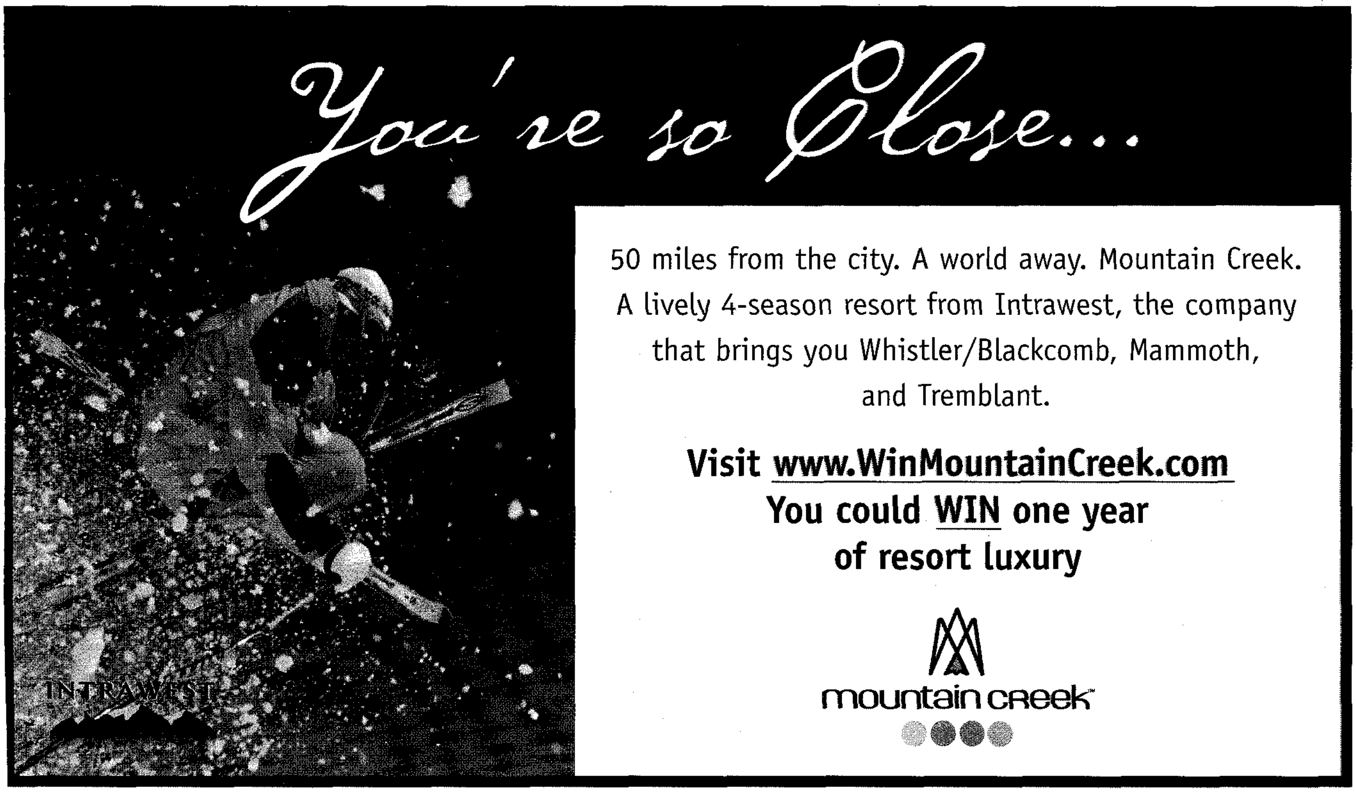
THAT SAID, GREEN'S COMPORTMENT DURING his first week as his party's nominee was lacking. Sure, he'll have to mend fences with Ramirez et al., and that will happen, however rancorously; at the end of the day, they're pols, and they'll make their deals. But more important than those guys are the thousands of Latino and black voters who were anguished by the outcome. However phony Ramirez's pirouettes, that anguish is real, and Green must address it with sympathy. If he becomes mayor, it will be his responsibility to put all these pieces back together.

But history should record that the damage didn't begin in this campaign's final 48 hours. It started eighteen months ago, when Ramirez chose Sharpton over Riverdale (by the way, Green carried Riverdale with 80 percent of the vote on October 11, and he won the election district where Ferrer lives 382 votes to 119); and when Ferrer, thinking that "he could dance through the raindrops and avoid the ramifications," as Engel put it to me last week, let it happen.

At the time, when I asked Ferrer about the suspicions that there was a racial element to Ramirez's move, he upshifted into high-dudgeon gear, disavowed racial politics, and said that if anyone could produce proof that he'd "engaged in that kind of discourse or thinking, I would consider myself unfit for office. Unfit! Do you hear me?"

All too well. ■

E-mail: tomasky@aol.com



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Tucker Carlson

THE NATIONAL INTEREST

Burning Bush

If the Pakistanis are our best allies in the region, why do they praise the Taliban and burn our president in effigy? Maybe it's easier than facing up to their problems.

THE FIRST THING YOU NOTICE ABOUT A "Death to America" rally here in Pakistan is the smell: burning Bush. A certain sort of Pakistani loves torching effigies of the U.S. president. A demonstration I went to last week in Rawalpindi featured at least three flaming George W.'s. Guys in turbans were tossing them in the air, dragging them behind ropes, and beating the stuffing out of them with sticks. "Bush, dog! Bush, dog!" they yelled.

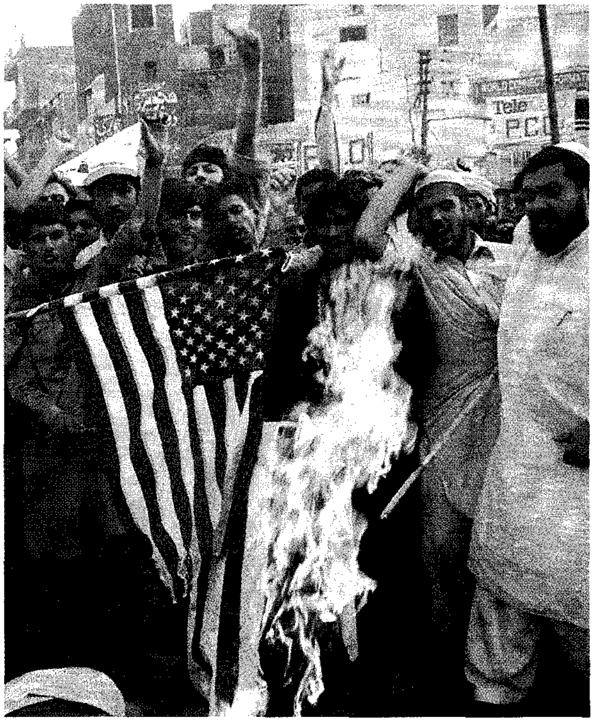
Pretty soon, someone produced an actual Bush dog: an unhappy-looking mongrel with pictures of Bush taped to his coat. A crowd formed as a man tormented the animal with shots from an aerosol can. The dog howled. The crowd laughed. Both the crowd and the dog seemed to have done this before.

In Pakistan, as everywhere, demonstrations generally unfold according to a strict choreography. A bearded mullah screams into a microphone. The crowd screams back in response. The colloquy continues until everyone is whipped into a frenzy of screaming. At this point, the protesters, many swinging bamboo sticks, sprint forward as a group, stopping just short of the police line.

It can be scary if you're not used to it, but under most circumstances it's less threatening than it looks. During the stampede, I watched a cameraman stumble and fall backward into a pile of burning straw. Two demonstrators immediately stopped, grabbed his arms, and pulled him up. (The cameraman, who had the look of someone who's not sure if he's on fire, loped off without saying "thank you.")

In two hours, I had only one physical encounter with the crowd, when a kid of about 12 bonked me on the head with a Palestinian flag. It didn't hurt, though, and I don't think he meant any harm. A couple of cops saw it happen. They looked amused.

There's a belief that the Pakistani government welcomes a certain amount of public protest against the U.S., because it siphons off discontent that might otherwise be directed at the Army, which runs the country. This makes sense. Almost anywhere in Pakistan, you're far more likely to hear someone savagely attack Jews (a completely theoretical group here) than criticize India, which has been more or less at war with Pakistan for 50 years over Kashmir. The difference is, India is a real threat. An anti-India demonstration might evolve into criticism of the government's Kashmir policy—why, exactly, are so many Pakistanis dying for a strategically pointless piece of land?— whereas an anti-Semitic demonstration pretty much ends with lots of shouting.



The passion of Pakistan: Protesters in Lahore.

If you were to choose the two groups you'd least like to have in charge of a country, you'd probably pick the military and an angry mob. This is roughly Pakistan's choice at the moment, between General Pervez Musharraf and his soldiers, and the mullahs and the thousands of brainwashed young men they command. At this point, Musharraf has the strong advantage. Any cabdriver will tell you that the country's armed forces consume 70 percent of its GNP.

This is almost certainly inflated (there's much dispute over the numbers), though from the look of it, not a ridiculous guess. Every fifth person in Islamabad seems to have a gun and a beret. Army installations are easily the best-tended properties in the country. Many look like college campuses with fresh paint, green lawns, and professional landscaping. ISI, Pakistan's Inter-Services Intelligence, is credited with almost supernatural powers by much of the population. (When I asked about ISI at a dinner party the other night, the hostess, an affluent, educated woman who spent many years living in the U.S., rolled her eyes and made gestures, but refused to say a word out loud.) Fiery as they are, the mullahs are no match for the government.

Afghanistan could change that. The official government line is that religious extremists constitute only 10 to 15 percent of the population. This is probably right, perhaps even overstated. But it's not religion that threatens the govern-

Photograph by Arif Ali/AFP Photo/Newscom

ment as much as immigration. Millions of Afghan refugees have arrived n Pakistan since the early eighties. Most still live in mud-walled refugee camps that stretch for mile after depressing mile along the border. The refugees are widely resented by the Punjabi majority, both for economic reasons (they have taken over much of the trucking industry and other low-paying sectors of the economy) and for cultural ones. Afghan refugees are blamed for bringing crime, drugs, and guns into the country. They're considered fierce, hotheaded, and primitive.

Some of this is bad stereotype. Some of it isn't. There's no question that the refugees are a volatile group, particuarly unsympathetic to Musharraf and his new alliance with the United States. When they scream "Bush, dog!," they mean it.

A friend and I were in the North-West Frontier Province the other day, about ten miles outside Peshawar in an area heavy with refugees, when our car got a flat tire. Our driver pulled into a rural service station to change it. Withn minutes, a group of men gathered around the car and accused us of being spies from the CIA. One of them held a ong, rusty knife. Despite our driver's assurances that we were not from the secret agency," and Canadians in any case, the men became increasingly agiated. Our driver looked scared. We left quickly, and drove all the way to Pehawar on three tires and a rim.

A few days later, I was back in Rawalpindi with the same driver. There was a general strike in progress, designed to coincide with Colin Powell's visit to Pakistan. Virtually every tore was shuttered. I asked the driver why the shopkeepers, most of them moderate Punjabis like himself, had gone along with the call to close their businesses. "They like Taliban," he aid. "Everybody likes Taliban."

Everybody? Until this moment, I'd never considered the possibility that our driver, a decent, cheery guy who had displayed no hostility to me or to he U.S., who had just moments before asked me to buy him bootleg scotch, might be sympathetic to the longbeards at the demonstrations.

But he was. Over the next ten minutes he regurgitated it all: Islamic soldarity, the Jewish conspiracy (with al-Gore" in a prominent role), the immorality of the United States. He idn't call anyone a dog, but I could magine him doing it. And for the first ime, I could imagine Musharraf being verthrown. ■

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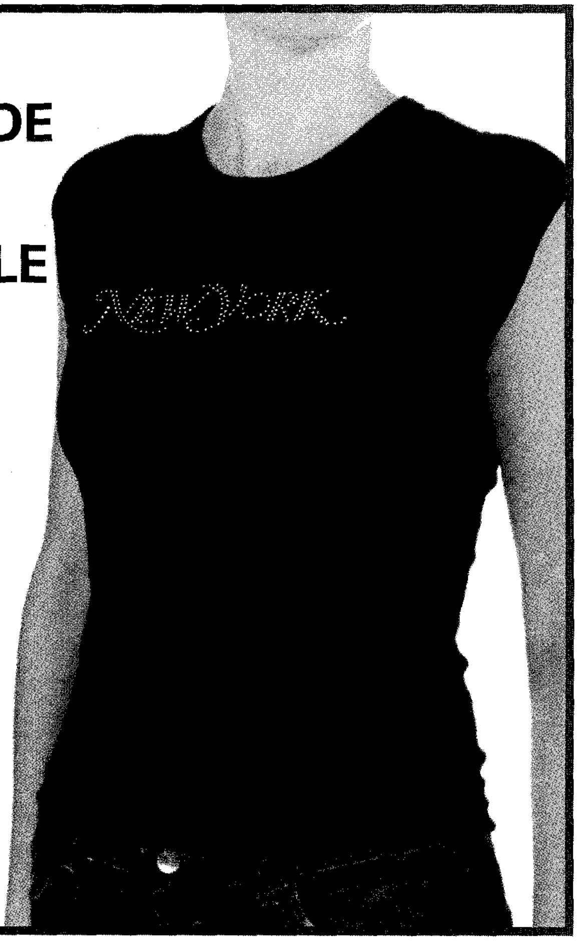

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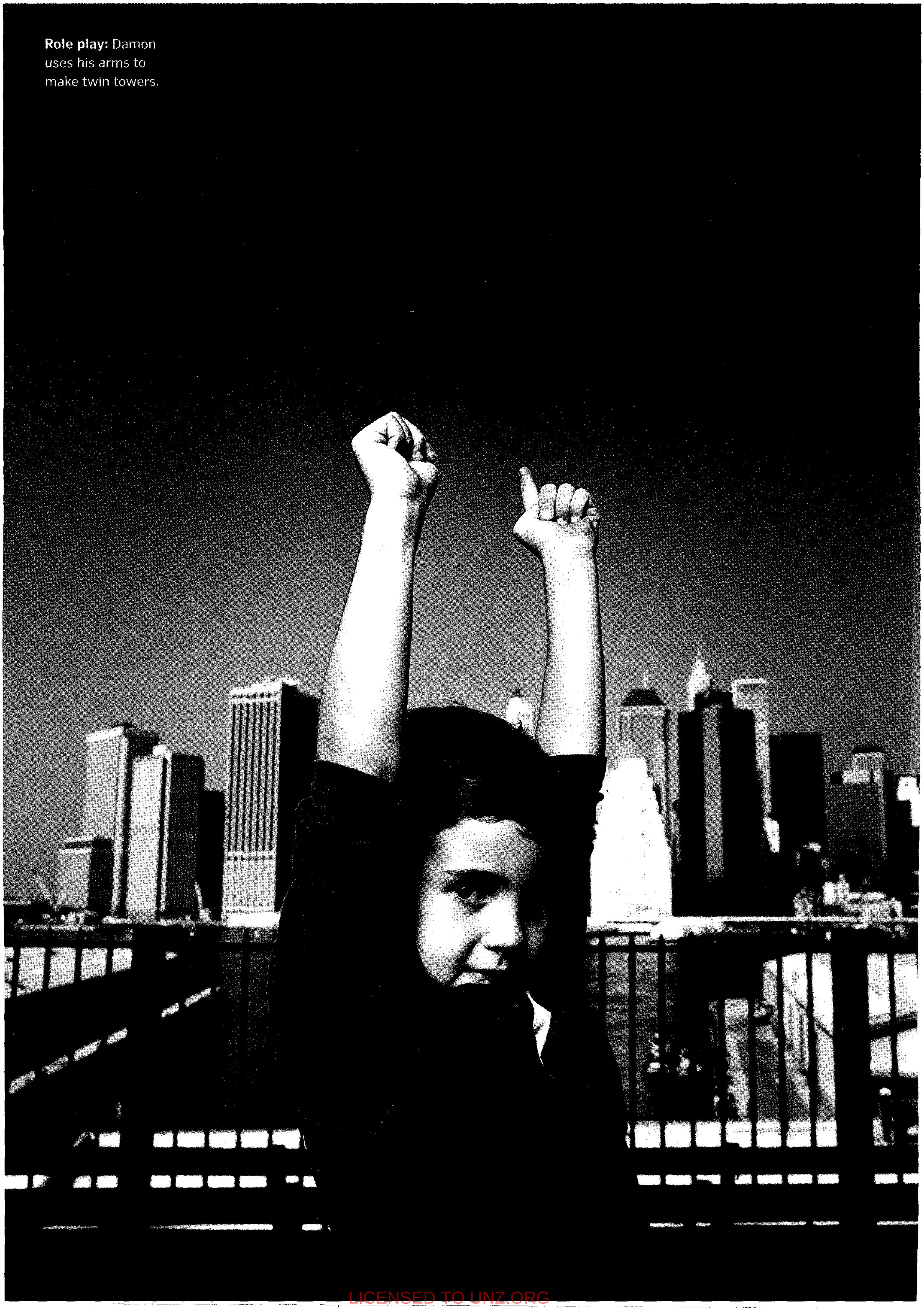


Role play: Damon uses his arms to make twin towers.

FACING THEIR FEARS

Some kids saw it in real time, others watched it on television. Now they want to know what happened to the jumpers. Or whether another plane could crash through the window. How do we frame an answer? We want to make them feel safe—but we also want to tell them the truth. **By Chris Smith**

FORTY GROWN-UPS ARE SITTING with their knees squeezed against their chests, their adult frames tucked into elementary-school lunch tables. These are the moms and dads of some of the kids who fled P.S. 234 in TriBeCa on September 11. They're inside the cafeteria at P.S. 41 in the West Vilage on a brisk Wednesday morning. The unch tables are arranged in a U, suggesting a big hug. At the open end of the hug, perched on a tiny chair, is Dr. Bruce Arnold, a psychologist.

At first, Arnold tries to steer the group nto a discussion about the emotional pros and cons of returning to the cleaned-up TriBeCa building. The 650 displaced students have been squeezed nto their substitute surroundings at P.S. 41 for more than two weeks now. But here are too many raw fears to channel he conversation for long. Questions come so fast, and from so many emoional angles, that it feels as if Arnold is defending a dissertation.

"My daughter . . . " a tall woman says tentatively. "The questions just suddeny pop out: 'Did those people who umped land on a trampoline?' How do I answer that?"

There's a collective deep breath. A second mom interjects, "My son thinks they kateboarded down to safety."

My pen stops moving. Several days ago, my 5-year-old son, Jack, looked up from his breakfast bagel. We'd been talking about the slugs in our Brooklyn backyard when Jack asked why people jumped out of the World Trade Center, even though my wife, Lisa, and I had flipped the TV channel when there'd been any hint of those scenes, even though I'd immediately tossed out the newspapers with photos of jumpers. So now I'm paying attention to Arnold's answer—as a reporter and a father.

"Right now it's not about facts," Arnold says. "Kids want to know if people can survive, if people can be okay when something bad happens. And we need to reinforce that. People *did* escape from the building. It *is* possible to be okay. Listen for the piece of the thing where they want to be reassured. If your child is really into skateboards, tell them that some people found a way to use a piece of the building to skate down to the ground. Or, sure, tell them they landed on a trampoline."

Trampolines? Skateboards? I don't want a 5-year-old thinking he can jump out a window any time he wants. I'd told Jack that those people were very, very scared because they were on fire and they thought jumping was the only way to get away from the flames. I asked him, "What happens if a person jumps out a window?" Jack chewed some bagel.

"You get hurt," he said. My heart resumed beating.

But now Arnold's advice has my doubts churning again: Had I reassured Jack enough?

Several dozen questions later, an energetic mother named Linda Lakhdhir raises her hand. "Our difficult time has always been when my son is going to sleep," she says. "Daniel is 9, and he'd occasionally ask if we were safe, if anything could happen to us. And I'd always tell him, 'Yes, we're protecting you.' "

Lakhdhir isn't naïve—she was a federal prosecutor in Brooklyn—but she's always been optimistic. "The only time I didn't feel sure I could say everything would be all right was that Tuesday night," she says. "The question went away for a while. Now Daniel is back to 'Can anything happen to us? Could this happen again?' I'm back to saying, 'No, we're fine, we're safe.' "

She pauses. Then she sums up the terror that's haunting parental minds. "But in my own heart," she says, "I know that's not true."

WE ALL START WITH A DISCLAIMER. We are lucky. Those of us who have not suffered a direct, tragic loss know that none of our problems comes close to the awful pain inflicted on the families of those who died or were injured at the World Trade Center. In his book *Hiroshima,* John Hersey describes how the Japanese who lived through the World War II atomic bombings were careful not to refer to themselves as "survivors,"

PHOTOGRAPHED BY NIGEL PARRY

because its emphasis on being alive could slight the sacred dead. Instead, they called themselves *hibakusha*, which translates into the clinical-sounding "explosion-affected persons."

Affected we are. New York families are confronting disturbing, impossible questions over dinner. We want to take comfort in the resilience of children. And if the worst was over on September 11, the short-term perspective that's characteristic of childhood will help them bounce back fine. But we're nagged by an adult understanding of time, and the fear that the days ahead hold dark surprises.

Daily anthrax alerts raise the tension. "My husband and I are trying really hard not to show our stress in front of our sons, and I think I've been doing well at that," says Liz Willen, an education reporter at Bloomberg News whose 6-year-old, Damon, was evacuated from P.S. 150, on Greenwich Street, when the planes hit; Damon took refuge in the SoHo loft of his uncle, Murray Reich, and immediately began drawing pictures of the attack. "But on Friday," Willen says, "when I found out Damon was stuck at his school because the subways were shut down and the baby-sitter couldn't make it in from Brooklyn, I burst into tears in the middle of the office. I tried to think about the hundreds and hundreds of 6-year-olds and younger who've lost their parents in this. Damon is actually doing quite well, but I need to hold it together a little better."

> "You don't want to be overly reassuring, especially if you have a daughter who's almost 12 and has a good b.s. detector."

Many agree their kids saw and heard too much in those first few chaotic days. Everyone wonders about the effects of those memories. Consulting America's slim history of terrorism provides little relief. "For the first few days in Oklahoma City, there was nothing on television except bombing-related stuff," says Ed Linenthal, a professor of religion and American culture, who wrote *The Unfinished Bombing*, a book analyzing the extended impact of Timothy McVeigh's 1995 attack. "Life was not normal, so lots of preschool kids were watching television by themselves," Linenthal says. "Kids in Oklahoma City were seeing images over and over and over again of the Murrah building. And each time they saw it on television, they thought it was a different, separate building that had been blown up." To this day, kids in Oklahoma City kick the sides of new buildings before they enter.

Parents are also reeling from a fundamental disorientation: Perhaps we've been preparing our kids for the wrong world. Back on September 10, the economy was stumbling, but that was surely temporary. There was still an ease to life, a psychic expansiveness, that for many people had little to do with money. A child's future seemed limited only by imagination or effort. The pervasive dangers of the early nineties, that your 13-year-old might be mugged coming home from school, had been tamed, if not eliminated. There were superheroes and villains, sure, but they lived only in *X-Men* cartoons. Good liberal parents fed their children the enlightened mantra that there's no such thing as bad people, only bad behavior. But evil—the stark, Old Testament kind—entered the house on September 11 and must be explained. Coping with fear now dwarfs all other parental worries.

"I had thought, up until now, that we lived in an idyllic time insulated from history," says Bill Grueskin, 48, the managing editor of the *Wall Street Journal Online* and the father of three daughters who've lost their home. "Now it's clear that we don't and that it was silly to think that we did. I feel like we're in one of those great historical periods, sort of like in World War II, when you literally don't know how the world is going to end up a couple of years from now. You don't want to be overly reassuring, especially if, like us, you have a daughter who's almost 12 and has a pretty good b.s. detector. What we used to think of as adversity now seems very mundane and banal."

Three weeks into the new reality, I'm talking with my friend Phil, a father of four. He's also a high-ranking cop. Phil is no alarmist, but he's thinking seriously of moving out of Queens. "What if in six months, you're standing in your living room watching Jack on the couch bleed uncontrollably from both his ears because some terrorist has sprayed a germ on the city?" he says. "And you'd had it in your power to leave town—wouldn't you hate yourself forever?"

Maybe my steps into Jack's bedroom were faster that night, but I was still a long way from fright. I'd spent days attending firefighters' wakes and hours devouring stories about Osama bin Laden, but all that was work, the sadness and uncertainty processed through a journalist's practiced distance. It's near midnight as I'm standing over Jack's bed. My beautiful boy is sleeping in his dinosaur pajamas, guarded by his cowboy-print curtains and his elephant pillows. And these are the words that flash into my brain: *He wants to kill you.*

IN APRIL 1995, BRIAN AND FRAN BOYD LIVED in Tulsa. They had one child in diapers and another in preschool; neither had any firsthand experience of the atrocity 100 miles southwest in Oklahoma City. The family moved east in 2000 when Brian, an ebullient Seattle native, got a job with an Internet company near Wall Street. Fran, a fiery Long Islander of Sicilian heritage, did months of legwork to find a comfortable two-bedroom, on the forty-second floor of Tribeca Pointe in Battery Park City. The kids' bedroom had one wall made entirely of windows, providing a perfect view of the Twin Towers.

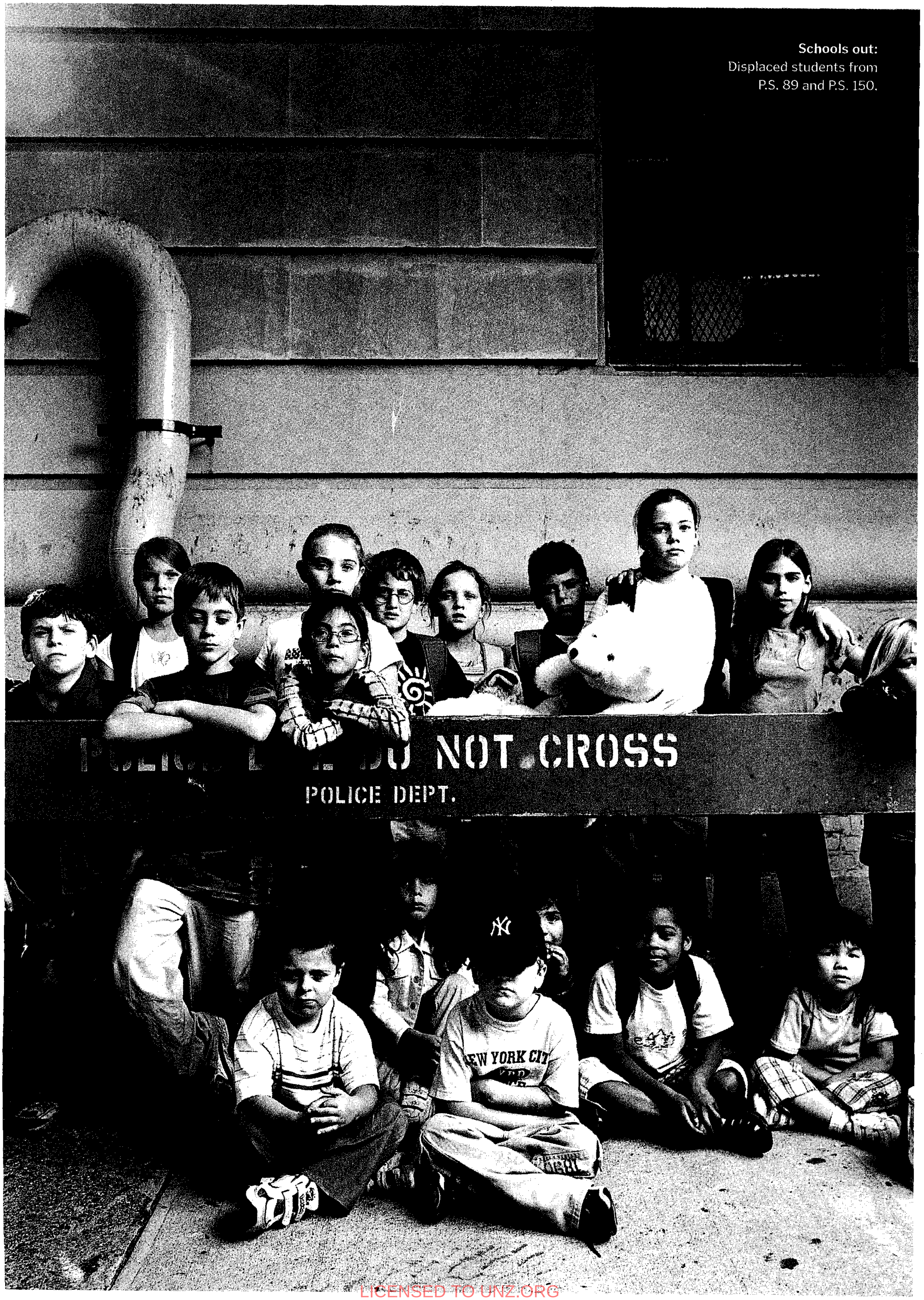
Fran had just dropped off Sarah, 9, and Brian Jr., 7, at P.S. 89, at the corner of Chambers and West Streets. She was on her way to breakfast with a friend at the World Trade Center when the first plane roared overhead. Fran dashed to the school, scooped up her kids, called her husband, and headed north, fast. From the West Side Highway, the kids saw the second fireball.

After a sleepless first night in a friend's apartment, the Boyds have been living in a one-bedroom in the Trump Hotel on Columbus Circle, the bill paid for by their renters' insurance. It took a fair amount of coaxing to get Sarah to go up to the tenth floor, though lately she's been finding the good points in being a latter-day Eloise. "There's a pool!" she says breathlessly. "And they have these little things in the bathtubs—how do you say it?" "A Jacuzzi," Fran says.

When Sarah is out of earshot, Fran says her daughter still has rough moments. "She's been crying at night," Fran says. "She's afraid that a plane is going to come through the windows."

Brian applies logic. "I told her, 'President Bush has the aircraft carriers out here, they've got planes flying, they're on high alert, they're really checking everything that's going on, and if they think anything is out of the ordinary, they're gonna be on top of it right away.' "

"Also, we rely on our faith," adds Fran. "We say, 'God protected us. He protected us from those two attacks. He will continue to protect us.' "



Schools out:
Displaced students from
P.S. 89 and P.S. 150.

POLICE LINE DO NOT CROSS
POLICE DEPT.
NEW YORK CITY
NY

There's nothing but blue skies and sun on this first Saturday afternoon in October. The Boyds have come back downtown for only the second time since the attacks, at the suggestion of a flier posted in the lobby of their old building informing them that Rockefeller Park, running south from Chambers Street along the Hudson River, has been cleaned up and reopened. "We'll see all your park friends!" Fran says to her wary kids.

But the perfect fall weather heightens the eeriness of the scene. The Boyds are the only family in the park. They're four out of maybe seven people anywhere in sight. Green placards are tied to the fences: THE SANDBOXES HAVE ALL BEEN CHANGED AND CLEANED! HAVE FUN! Brian checks out a purple-and-white soccer ball from the lonely attendant and kicks it around a few times with his son and daughter. A minute later, Sarah is climbing into her mother's lap. "Every time I kick the ball, I feel like I'm gonna cry," she says.

Brian and Fran, both 35, gently nudge their kids toward the playground. Brian Jr. is soon swinging from the monkey bars; Sarah alternates climbing and exploring with snuggling in between her parents. The park is as quiet as a graveyard.

With P.S. 89 serving as a disaster headquarters, Sarah and Brian Jr. have been wedged into P.S. 3 with two other schools. The parents of displaced P.S. 89 students watched with a mixture of fury and envy as the better-connected P.S. 234 parents won control of the brightly refurbished, easily accessible former St. Bernard's on West 13th Street. Now the Board of Ed has given P.S. 89 a take-it-or-leave-it ultimatum: It can split space with a junior high school on Avenue D that's at least a fifteen-minute walk from the nearest subway. For two hours this morning, the Boyds debated home schooling.

Brian thinks about what the strains have done to their marriage. "We fight more," he says.

"No!" Fran protests. "Only the last week."

Sarah comes over, thirsty. "Where's the water fountain?" she asks.

Her parents answer in unison, and a little too quickly: "Mommy has water!"

Handed a half-full bottle, Sarah has another question. "Mom," she demands, "are you backwashing?" Finally there's some laughter in the deserted park.

The kids drift off again. Lately, Brian tells Fran, he's heard that an anguished friend of Sarah's has been plucking out her eyelashes. Their son also startled him while walking down the street.

"Brian asked me the other day, 'Is this World War III?' "

The Boyds: The kids' bedroom on the forty-second floor of a TriBeCa tower overlooks ground zero

"He did?" Fran says, alarmed.

"Yeah, I forgot to tell you," Brian says. "I said, 'No, World War III hasn't happened yet, and hopefully it won't, honey.' "

Brian thinks returning to their apartment might help settle their nerves; Fran is skeptical about moving back downtown just yet. Brian sneaks in some low-key lobbying, and at the end of the afternoon she seems to be acquiescing. We walk back to Chambers Street, pausing to chat with two National Guardsmen by the Stuyvesant High School footbridge. "Look at the cool Army men!" Brian Jr. says.

A city bus passes, but it has no passengers and a grayish-yellow powder billows ominously in its wake. "They're supposed to be hosing this down!" Brian shouts, his rebuilt hopes taking another hit. Fran clutches the winter coats she's retrieved from her abandoned apartment. By the time we reach the subway, three blocks later, my eyes, nose, and throat feel as i we've been swimming in an Olympic-size pool filled with chalk. "Do you have any answers for us? I was hoping you had answers for us," Fran says to me. " wish somebody could make the decision for us, and we'll be sheep and follow."

All I can manage is a stammer. Later, recall something Ed Linenthal, the Oklahoma City expert, told me. "If we know anything about the impact on wider communities, it's that there's a new sel to be built out of incorporating these events. There is no old self to go back to."

DON SCHUCK HAS FOUND SOLACE IN SOCCER. His boys played on a Battery Park City field that's since been paved over for the use of emergency vehicles, so Schuck and other downtown parents threw themselves into finding three alternate locations for the 650 junior booters. "I don't think any of the kids view the world with the same kind of doom and gloom that parents do," he says. "All they want to do is hang out with their friends." Nevertheless, Schuck bought his son Willie a cell phone and briefed him on what to do in case "something happens" while the 13-year-old is riding the subway to school. "It's the kind of conversation you'd maybe have a little bit when they first start traveling by themselves," Schuck says. "But not with the same kind of urgency you have now."

Shino Tanikawa has found herself reviewing how she was raised. "In Japan, we all read books that are written for children but have some really graphic descriptions of what it was like to walk through the sea of dead and mutilated people after bombings," says the 38-year-old marine scientist. She doesn't expect her 6-year-old daughter, who attends a Hudson Street elementary school, to be exposed to the same bracing truth. "At home, my parents were straight without being too scary," Tanikawa says. "I grew up hearing stories about how in the middle of the night, they had to get up and go underground to the shelter. They didn't paint this pretty picture of the world. They knew just how much to give me, and that's what I'm trying to do."

She's also trying to steer her daughter, Cai, in her own pacifist direction. "I'm not as worried about what she saw and heard regarding the World Trade Center," Tanikawa says. "The bigger influence might be what my husband and I do as a follow-up to the event. There was a peace march, and I took my daughter, so she had her first exposure to an antiwar march. If we continue to participate n those kinds of things, it will probably have an influence on who she's going to be. At this one, she thought it was funny hat people were chanting and singing."

In Maplewood, New Jersey, Abby Cotler still has her home; her 17-year-old son is still attending Columbia High School, where Cotler is co-president of he PTA. Cotler finds hope in the openness of parents who, like her, were raised in the tumultuous sixties and seventies, often by adults who said "Everything's fine" and left it at that. "This generation is much more open to discussing things," Cotler says. "We make a point of it. And we want him to know we're here to listen to what he thinks and feels, too."

But the tentacles of the ongoing trauma have touched Cotler's suburban family. "I was talking to my husband today about how the view of the world our kids are inheriting has changed. I feel bad for them; I always thought they were in a world where they felt completely safe. And I don't even know if they realize how different it is. I always thought they could never comprehend the world we grew up in—with Vietnam, the civil-rights movement, air-raid drills, the fear when Kennedy was killed. If anything, it's made them grow up a little. But I'd rather it hadn't happened so fast."

Cotler's son Ezie has planned for years to attend West Point. "About a week before this happened, my mother was talking about how she was worried about going to war," Ezie says. "I promised we wouldn't get into a war. Part of me is afraid, but part is kinda psyched up about it." He's applying early-admission, with a goal of joining the Army's Special Forces.

"Well," Abby Cotler says, after a long, slow exhale, "I understand it and I respect him for it. It's honorable and I'm proud of him for it. It made me nervous before. But now I'm also very scared. I mean, I'm his mother."

SHE WAS AMBITIOUS AND CURIOUS IN ALL the ways you'd want your 16-year-old daughter to be. Michael Ruiz enjoyed tutoring the Manhasset High School junior for her SATs. So he was startled by the visible change. "She was very lethargic," Ruiz says. "The subject of the tragedy came up, and she said, 'What's the difference? We're going to die anyway, either from chemicals or nuclear war.' You could see this girl meant it. She had no interest in doing SAT work."

Dr. Robin Gurwitch is familiar with this scenario. A clinical psychologist at the University of Oklahoma Health Sciences Center, Gurwitch, together with her colleague Dr. Betty Pfefferbaum, has spent six years studying children caught in the wake of the Oklahoma City bombing. "In the short term, particularly in adolescents, you see more high-risk-taking behaviors," Gurwitch says, "whether that's drinking or substance abuse or driving fast. Or there's more concern that the future's not going to be there, so why not just kill myself now?"

And the medium term? "Six years out, we still see kids with nightmares," Gurwitch says. "The aftermath has been very protracted. And we were dealing with a discrete event in Oklahoma City, not the ongoing stuff you've got in New York."

Given her expertise, surely Gurwitch feels capable of handling the future facing her 11-year-old daughter? She laughs. "You mean," she says, "as I'm sitting here writing a proposal to study the effects of bioterrorism on children?"

A friend of Sarah's has been plucking out her own eyelashes. And Sarah's younger brother asked, "Is this World War III?"

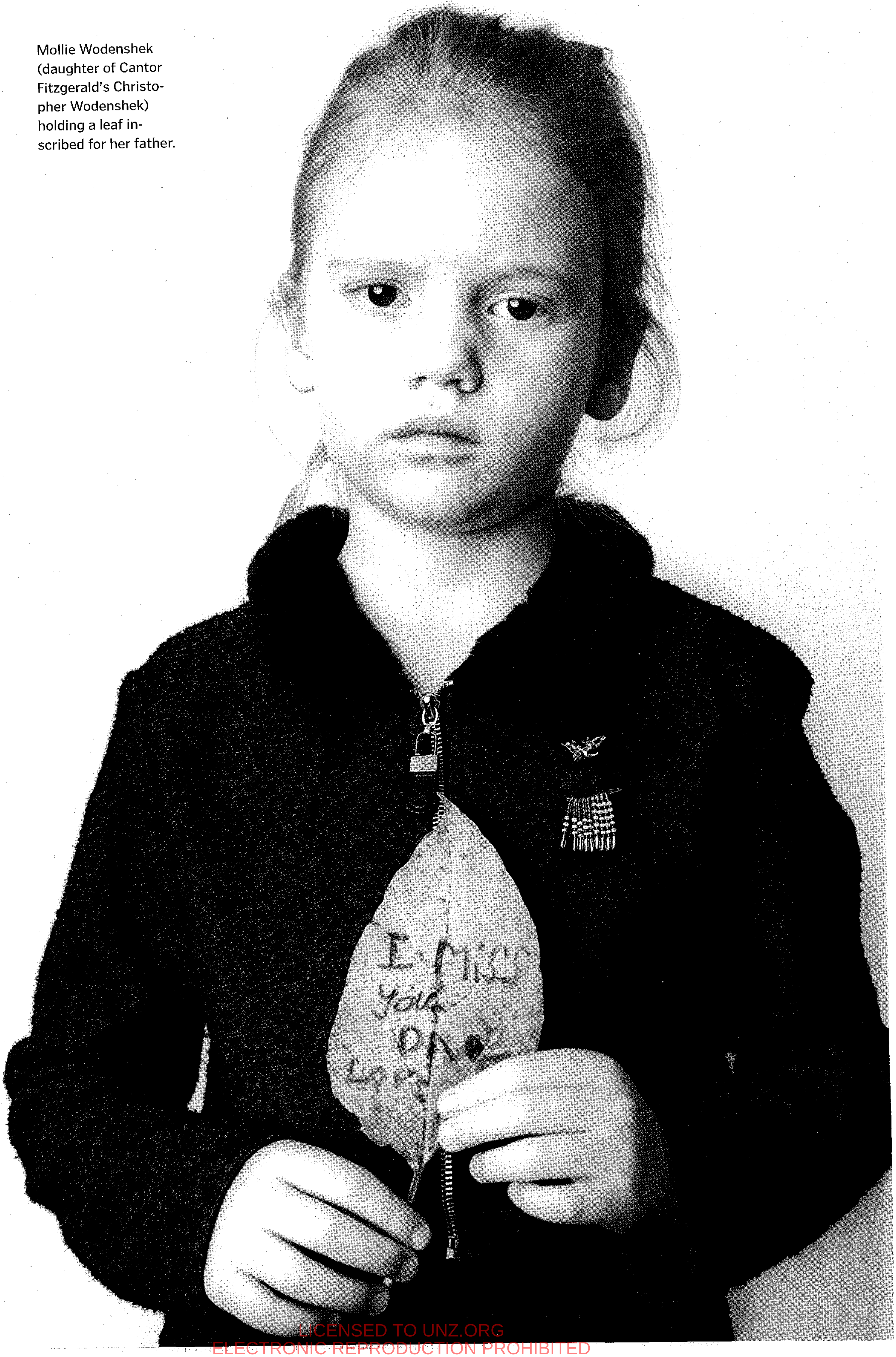
SO HERE I AM ON YET ANOTHER bright-blue autumn afternoon, vibrating with nerves. I'm standing in an elementary-school courtyard waiting for dismissal. I've come here from the magazine's offices, two blocks from NBC, where the mayor has just held a press conference announcing the anthrax infection of Tom Brokaw's assistant. "You heard what's going on at the *Times*?" asked a colleague rushing down the hallway. "Now the target is media companies?" asked another. At about this time, I'm not proud to admit, I called my doctor asking for a Cipro prescription. The last thing I heard before leaving the office: "The hospitals are supposed to be on alert for a sarin-gas attack in the subway."

It was a long F-train ride to Windsor Terrace. I'm wondering how to phrase it: Should I tell Jack that "bad germs hurt some people today"? Because Jack, like all kids, is an emotional seismograph. They see us glancing up at passing planes. Jack will hear, somewhere—soon—about anthrax, and I want to minimize the confusion. I think about his friend Toby, who has somehow tangled up his grandfather's death from cancer with the World Trade Center attack, telling Jack that Grandpa died in the fire at the towers.

Now Jack is hugging my legs and handing me his new collages. I open my briefcase to stash them inside. What does Jack spot amid the clump of papers and notebooks and tapes? A blue surgical mask. "In case I have to go write a story in a place where there's dirty air," I mumble.

Maybe this is my opening. I'll explain away the anthrax in just the right casual tone. But Jack has other plans. It's hot and bells are jingling across the street. An ice cream truck. "Sure," I say. "Have whatever you want." ■

Mollie Wodenshek (daughter of Cantor Fitzgerald's Christopher Wodenshek) holding a leaf inscribed for her father.



THE KIDS THEY LEFT BEHIND

The city has mourned 5,000 of the victims of the World Trade Center attack—but there are as many as 10,000 other victims who, now and for years to come, will need attention: their children. **By Jennifer Senior**

THREE WEEKS AGO, ELLEN SHEA DROVE HER 4-year-old son, Colin, to see a therapist—the first therapist she or anyone in her family had ever seen. "Why are we doing this?" asked Colin, squirming in the backseat. His sisters, ages 7 months and 2 years, were at home with a baby-sitter. "What is this for?"

Is that Dan talking? Her son was speaking in a pitch-perfect imitation of his father. Shea said nothing. She kept her eyes on the road.

On the evening of September 11, Shea told Colin that there'd been a terrible accident at Daddy's building, that a plane had hit it, that the plane had made the building fall down. Colin's father was a partner at Cantor Fitzgerald. He died that day along with his brother, Joseph, another Pelham resident and top executive at the firm. "Then I said that Daddy's not coming home, so we had to look for him in our hearts," she says. "I didn't want him to think it was permanent, but who was I kidding? It just seemed like a way to give Colin faith." And a way to maintain continuity. "I tell him that if he speaks to him, Daddy can hear," she says. "And after we read books at night, I say, 'Tell daddy about your day.' "

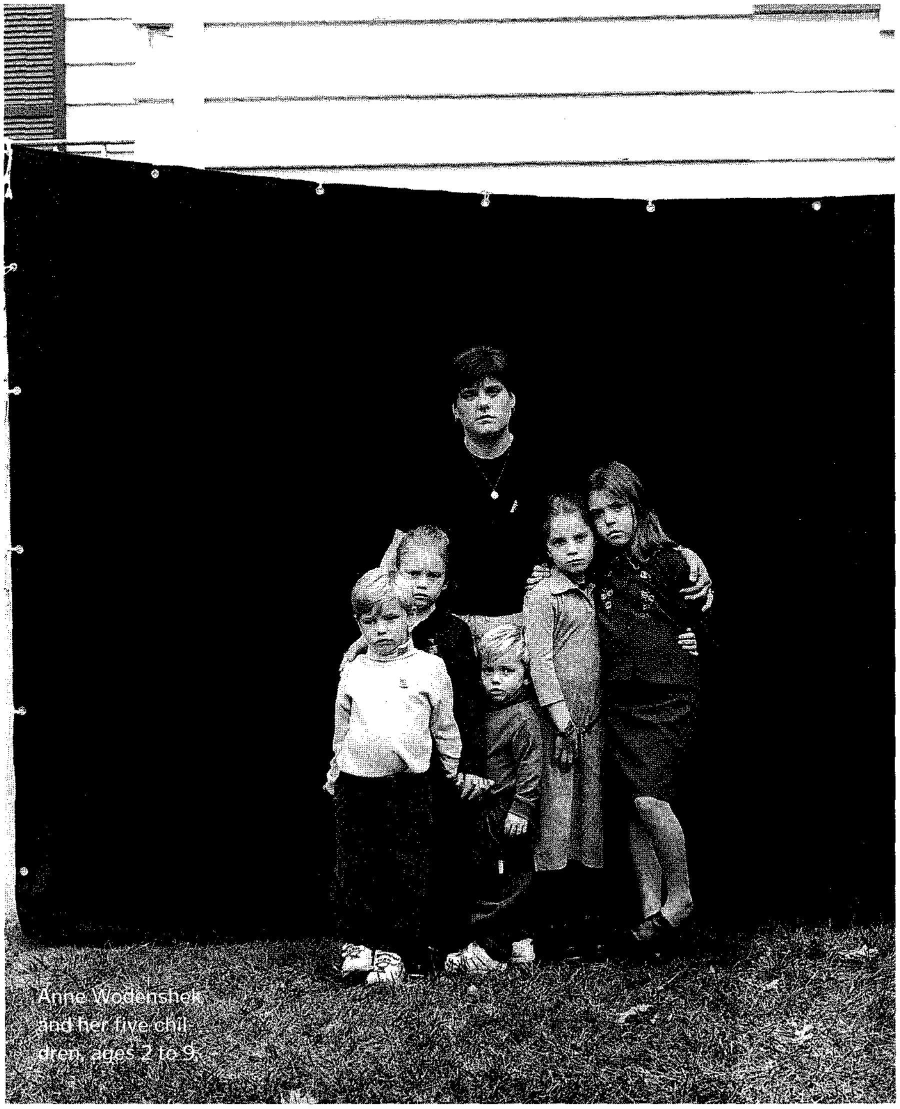
The therapist's office was in a small apartment complex in Scarsdale. Shea parked, walked in, and took a seat on a leather chair with a tapestry pillow. Her son headed for a children's corner filled with toys. "My dad is dead," he calmly told the psychiatrist, a kindly woman in loose-fitting clothing. The doctor tried to get Colin to elaborate, but he didn't. She tried to get him to draw what happened at the World Trade Center, but he wouldn't. He played with some action figures. The session ended. Shea still isn't sure what to make of it.

"I don't think he conceptualizes this," she explains. "He's only wept once this whole time, and it was very short—he was on to cartoons ten minutes later. So when I took him to see this woman, I thought, *Is this bad? Am I just creating more drama?* Four and a half is a very magical age. Children that age handle things far better than we do . . . " She hesitates. "Maybe it just wasn't a good fit," she says. "Or it could be the Irish culture: *Let's not sit on a couch and create things.* I don't know."

She worries. Colin's grief barely shows on the surface. But memories of his father still crowd his imagination. "Dan used to do this thing," she abruptly says. "He'd go into Colin's room every night before bed and say, 'Guess who's my best friend? You!' " Her voice, strong and even until this moment, starts to break. "The night after my husband's service, Colin crawled into bed with me, and he said, 'Hey, mom! Guess who's my new best friend? You!' " She starts to sob. "And I was like, *Is that Dan talking? Dan? Is that you?*"

ON SEPTEMBER 11, AS MANY AS 10,000 CHILdren lost a parent in the World Trade Center. A few lost both mother and father; many more were robbed of the only parent they had. A startling number were also very, very young; flip through the sketches of the deceased in the *Times,* and you realize how many victims were young family men, fellows who still had

PHOTOGRAPHED BY RICHARD PHIBBS



Anne Wodenshek and her five children, ages 2 to 9.

the stamina to work Wall Street hours or the strength to charge up dozens of flights of stairs with 80 pounds of firefighting equipment on their backs.

Loss is a part of their children's legacy now. It will likely play a part in the friends their boys and girls choose, the professions they pursue, the spouses they marry, the kinds of parents they'll make. The attack's abruptness, vividness, and mysterious provenance only compounds their emotional burden. How a child loses a parent matters. It matters a lot.

"In a calamity such as this, something so extraordinarily different from anything that's happened in the past, every problem increases exponentially," says Charles Goodstein, who spent the early days of the disaster coordinating an outreach program through the NYU Psychoanalytic Institute. "There's been a disruption in the mental life of all these kids. The things that allowed for a certain stability—and the things that would have allowed a child to get on in life—have been altered. Not even altered. Removed."

For children as young as Colin Shea, processing the death of a parent is doubly challenging, since the concept of death hardly exists. "It requires a huge leap of the imagination for a child to contemplate his or her parent turning to dust," says Goodstein. "As an adult, I can't even imagine it. But for a kid, you're asking them to come up with this really abstract thought. It takes a while before kids can do that."

Since the Second World War, much has been written about childhood grief: how young children can become clingier, more demanding, and more impulsive when they lose a parent; how older children can lash out and become even more fierce about their burgeoning, tenuous independence. But ultimately, inevitably, each child grieves in his or her own way. What seems to be most important is how the remaining parent engages the child about his sorrow.

This is especially true in the case of the World Trade Center, where the media have had such a large role in shaping the images of the deceased. "Everybody describes the victims as heroes," says Donald Rosenblitt, clinical director of the Lucy Daniels Center for Early Childhood in Cary, North Carolina. "And this is a complicated matter, because in reality, some may have been heroes, but others were just people who were in the wrong spot at the wrong time. Which isn't to take away from the tragedy, you understand. But their children may feel frozen, as if they don't have permission to examine the reality of their relationships—or to be angry."

One thinks, in particular, of the children of the city's firefighters. "The father who's a hero might have been a regular guy at home," says Rosenblitt. "In fact, maybe he wasn't home much. Or maybe he had a bad temper." He pauses. "You know, his professional choices might one day raise questions. His kids might ask: Why did he choose to put himself in harm's way for strangers? Why didn't he love me enough to choose *me*?"

FOR NOW, AIDAN FONTANA DOES NOT seem to be asking such questions. His father, Dave Fontana, was part of Squad 1, the elite rescue unit in Park Slope that lost twelve men. "I've tried to be honest with him from the very beginning," says Aidan's mother, Marian, a charismatic performer and freelance writer. "I told him, 'Some really mean men crashed a plane into the Twin Towers, and it fell down while Daddy was trying to save people from the fire. His fireman friends are trying to find him, but Daddy might be dead or he might have a lot of boo-boos.' " To her amazement, Aidan didn't have much of a reaction. "I think he thought his dad was a superhero," she says. "I think he thought Dave was just going to get up and walk out of there."

The next day, as friends and relatives descended on the Fontanas' tiny apartment in Park Slope, Aidan demanded to know why so many people were at his house, and why so many of them were crying. "I explained that everyone misses Daddy, that we're worried about Daddy," Fontana says. Yet Aidan still didn't cry. Instead, he disappeared into his room. A few minutes later, he emerged with an armload of stuffed animals and began distributing them to the mourners, one by one.

Six weeks later, Aidan still hasn't cried. He's a jaunty, straightforward sort of kid, tall for his age, with a bouncy gait and giant, searching brown eyes. Instead, he asks lots of questions. He's eager to know whether Dave can walk on clouds. (Fontana is consulting with a priest on that one: How vivid should her depiction of Heaven be?) Last week, as Fontana was making funeral arrangements, Aidan got confused: Had they found Daddy's parts? "I don't know where he got the 'parts' thing from," she says. "I was stunned. He must be taking in more than I thought.

"Last night was hard," Fontana continues. "He asked, 'Who's gonna be my daddy now?' He's been asking that a lot. So I tried to explain the permanence of it. I said, 'Well, he's always going to be your daddy, but he's a spirit now, in Heaven.' He asked if he was an angel, and I said, 'I think so.' Then he said he was going to go up and clip his wings and make him come home. That killed me . . . "

> "My dad was really into the computer," says Lindsay Weinberg. "He used to e-mail me when I was at camp."

She waits to regain her composure. "I've been trying to stay strong," she continues. "But I really lost it in front of him. I don't want him to feel like *he* has to comfort me, but it's hard, because I really don't know what to say to stuff like that. I try mostly to say I'm crying because Mommy is sad, but I won't feel this way forever, and *we* won't feel this way forever."

For now, Aidan's mourning seems to take the form of avoidance and small renunciations. He won't watch his *Star Wars* tapes anymore—he and his father used to watch them regularly, used to spend hours impersonating the various characters—and he recently declared he no longer wants to be a firefighter.

"And you know what?" Fontana says. "I hope he doesn't become one, either."

AT THE BEGINNING OF *FORBIDDEN Games,* the chilling World War II movie by René Clément, the parents of the 5-year-old protagonist die right before her eyes, during a strafing of the French countryside by the Germans. A peasant family takes her in, but soon after, something strange starts to happen: All the crosses from their little town start to vanish. It turns out the girl has been quietly hoarding them, one at a time, hoping to create a giant graveyard for all the farm animals who've passed away.

That's the poetic version of a young child's grief. The real thing is often more raw. Laura Loumeau-May, an art therapist in New Jersey, is seeing four families right now who lost parents in the World Trade Center. One little girl made a mask—her clients love making masks—that looked like a burn victim: splotchy, scarred, blood-red. A little boy, when given a set of watercolors, painted a "metal bird" piercing a giant rectangle, which happened to have an antenna on top. A number of children—independently, from different grieving families—have made beelines for her sandbox, burying buildings and dolls, then sending search-and-rescue parties in after them.

"The other thing that's happening is with our dollhouse," says Loumeau-May. "One child, a very young child, kept lining up dolls on the top floor and then—*whoosh!*—sweeping them out. Of course, I've had other kids who've knocked the dolls off the dollhouse, but it was usually because they were angry at that moment, or because they were getting an audience together, looking for the shock value. Not this one. He was very absorbed with this activity. He kept doing it over and over."

Aidan Fontana has lately been obsessed with a play hospital set at his therapist's office. "He'll put a doll on a stretcher and cover it with a blanket," says his mother. "It's all very metaphorical." A toy school set has also captured his attention. During a recent session, he announced that one of the little-boy dolls didn't want to go to class that day.

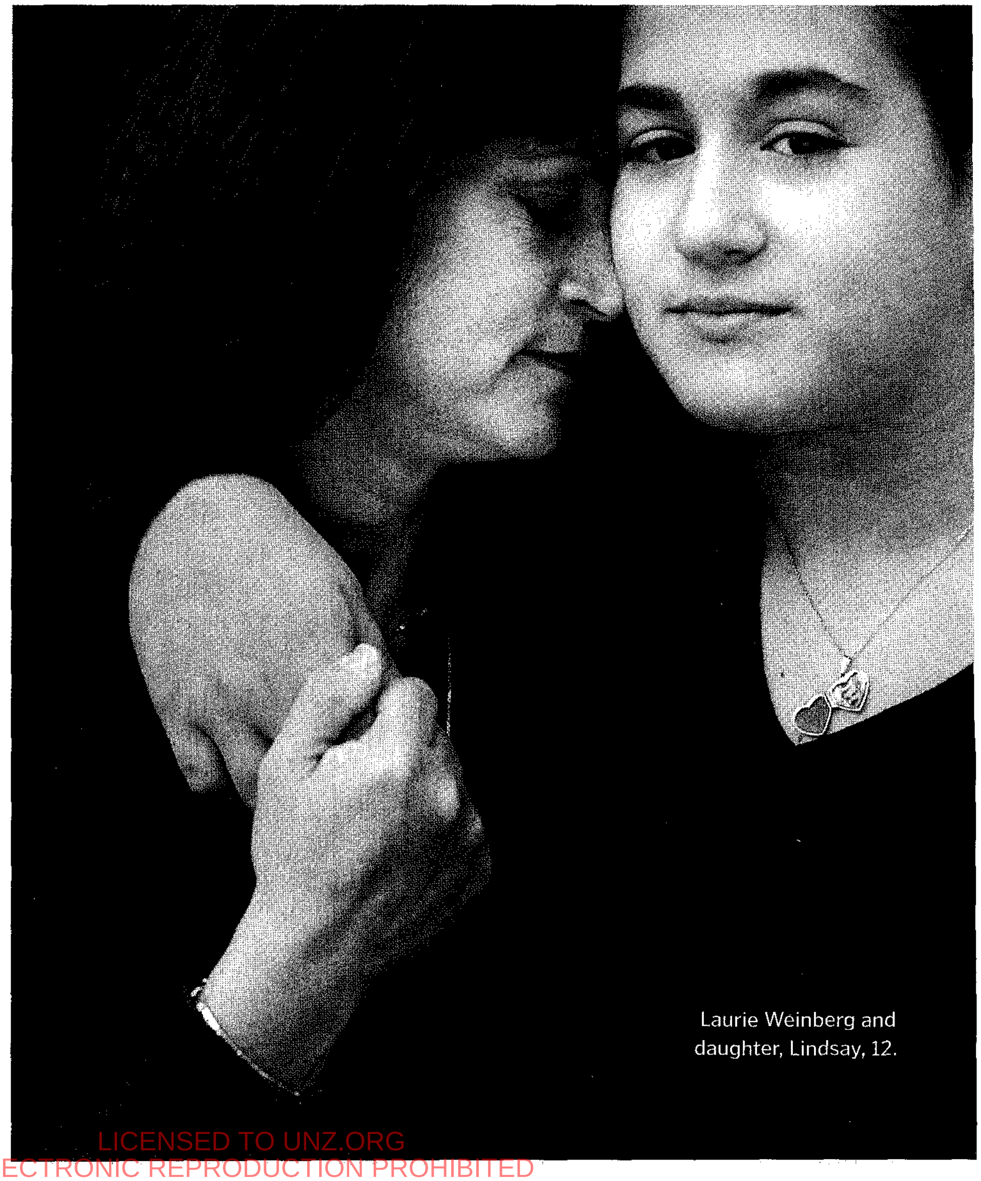
"Why?" his therapist asked him.

"Because he's afraid his mommy won't come pick him up."

CHRISTOPHER W. WODENSHEK, THE head of the electricity-brokerage department at Cantor Fitzgerald, had five children. His 37-year-old wife, Anne, now raises them alone. Zachary is 2. He tells people that his father has died, because that's what he's heard, but he keeps asking when his daddy is coming home. William, next in line, is 4. "He takes everything out on me," says Wodenshek. "He hits me, he punches me, he says, 'It's not fair, I don't have a daddy anymore.' "

Anne's 6-year-old, Mollie, grinds her teeth at night and begs her mother not to remarry. Sarah, her 9-year-old, says she's physically sick—

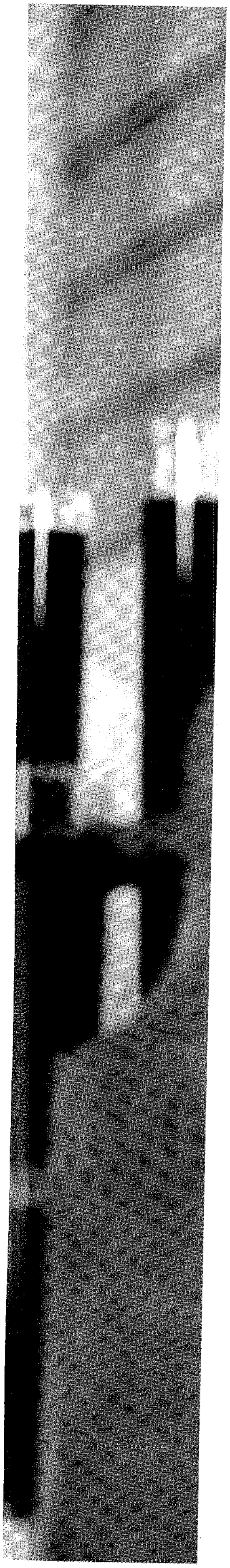
(continued on page 85)



Laurie Weinberg and daughter, Lindsay, 12.

Popular science: Students in the DaVinci program at Benjamin Cardozo High School.

Photograph by Magdalena Caris.



The Top of Their Class

Sure, you've heard of Stuyvesant and Bronx Science, but they're only two of the **BEST HIGH SCHOOLS IN NEW YORK**. As the fall application deadline approaches, **Clara Hemphill** picks twenty more top high schools you can't afford to miss.

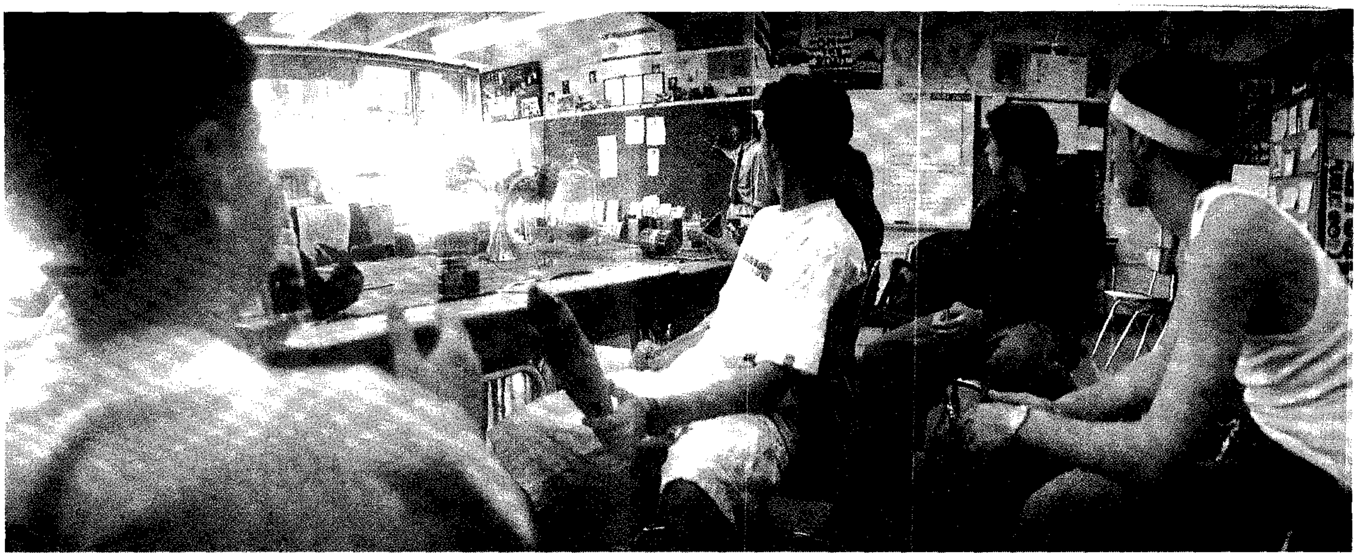
IT'S EASY (AND TEMPTING too, if you're a mayoral candidate) to talk about what's wrong with New York's public schools. What you hear a lot less about is what's *right*. Especially when it comes to high schools. Everyone knows about the crown jewels of our sprawling and uneven system—Stuyvesant, Bronx Science, Brooklyn Tech, LaGuardia—but too many parents haven't heard of the newer success stories like the Goldstein High School for the Sciences in Brooklyn, the Young Women's Leadership School in Spanish Harlem, or the Lab School for Collaborative Studies in Chelsea. And because students can apply to high schools all over the city, it's important to check out what's available outside your home district.

With the November 15 deadline to apply for next year rapidly approaching, we asked Clara Hemphill, author of *New York City's Best Public High Schools: A Parents' Guide* (just published by Teachers College Press), to look past Stuyvesant and its three well-known rivals, and find us the *other* best high schools in the city.

Over the past several years, Hemphill and her colleagues at the nonprofit Advocates for Children in Manhattan have visited scores of public high schools and interviewed hundreds of students, teachers, and parents. What they found was encouraging: Through skillful leadership and energetic fund-raising, certain schools have managed to mitigate the endemic woes of so many other city schools—peeling paint, antique facilities, oversize classes, overwhelmed teachers—to offer children real opportunities to excel. Most are small and experimental in their approach to learning; some are only a few years old. What they have in common is a group of passionate educators, diverse students, and engaged parents. What follows, then, are twenty of the best and most promising high schools in the system.

The Admissions Maze

The freedom to choose any school in the city comes at a cost. The byzantine application process can be amazingly off-putting. There is one application for all schools, due by November 15 (a week later than usual because of the World Trade Center attack), but each school has a different follow-up procedure. Therefore, the most important decision a student can make is which school he or she puts as first choice. For more information about the process, more details about these schools, and descriptions of 24 other high-performing schools, consult Hemphill's book. For applications and information about this year's annual high-school fair, which has been rescheduled for October 27 and 28, visit or call the Office of High School Admissions, 22 East 28th Street, ninth floor (917-256-4300) and check the Board of Education's online school directory at www.nycenet.edu/hs_directory.



Come as you are: A classroom at the Lab School; below, the hallway of the School of the Future.

MANHATTAN

Baruch College Campus High School

17 Lexington Avenue
New York, NY 10010
212-802-2620
Admissions policy: Educational option
Grade levels: 9-12
Graduation rate: Not yet available
Enrollment: 386
Class size: 34
Ethnicity: 35% W, 9% B, 15% H, 41% A
Average SATs: Not yet available
Free lunch: 48%

Pairs of kids are sprawled on the floors of the classroom and hall, reading to one another from the Epic of Gilgamesh as part of their study of ancient history. This relaxed atmosphere, combined with hard work on classical texts, is typical of Baruch College Campus High School, a new school that has become one of the most popular in Manhattan even though it only graduated its first class in 2001.

Baruch is located on the tenth floor of a modern building on the campus of Baruch College, part of the City University of New York. (Students may take college classes too.) "The assignments we give are progressive, but the curriculum is traditional," says principal Jill Myers, who founded the school in 1997 with a group of teachers.

The school's strength has been in the humanities—kids read Greek classics such as *Antigone* and *The Odyssey*, Shakespeare's comedies, and Dante's *Inferno* as well as modern novels and non-Western works of literature from Africa and Asia—and writing is emphasized. But imaginative new chemistry and physics teachers promise to bolster the science departments. The school has embraced District 2's math curriculum, called ARISE, in which students must explain in writing how they reached their mathematical conclusions and solve what are called "real world" problems. (For example, they might use algebra to understand how codes were cracked during World War II.)

How hard is it to get in? As many as 2,000 kids apply for 100 spots, so children must list it as a first choice on the application. Preference is given to students living in District 2 or attending District 2 middle schools.

Downsides: Sharing space with the college can be inconvenient. The high-school offices are on the fifteenth floor, five floors away from the classrooms. The college uses the classrooms at night, so high-school teachers must lock up their supplies each day.

Guidance and college counseling: There are two guidance counselors and a part-time college adviser—an unusually advantageous ratio. Each student is assigned the same adviser for four years. Students meet with their advisers in groups of twenty every day for half an hour and write them weekly letters. The adviser is the main contact for parents.

Beacon School

227 West 61st Street
New York, NY 10023
212-245-2807
www.beaconschool.org
Admissions policy: Educational option
Grade levels: 9-12
Graduation rate: 84%
Enrollment: 900
Class size: 28-34
Ethnicity: 46% W, 18% B, 28% H, 8% A
Average SATs: 1,010
Free lunch: 24%

The Beacon School was founded in 1993 by teachers from the Computer School who wanted to create a high school with the same spirit of innovation and cozy atmosphere. Beacon quickly became one of the most sought-after alternative schools in the city.

"We are teachers first, before we are English teachers or math teachers or science teachers," says Christopher Lehmann, an English and technology teacher at Beacon. "We are not just dealing with our own little subjects. We are dealing with a whole child. Whether we're laughing-joking-silly or very serious, we care about the kids more than we care about our subject—and we care about our subjects a great deal." One teacher at Beacon called the young, politically liberal, and eager staff there "wildly overeducated."

Located in a coolly converted warehouse near the Hudson River, Beacon uses the Internet to an unusual degree. All teachers and students have their own e-mail addresses, and many students have their own Websites. Students may e-mail teachers at home with questions. Parents can look up a teacher's assignment on the school site.

The school is solidly in the progressive camp and stresses the use of "portfolio assessment" over standardized tests. In order to graduate, students must demonstrate their proficiency in major disciplines with written and oral reports.

The art projects give students a chance to follow their own interests. One student made a photo exhibit on hip-hop music. Another photographed homeless people and wrote about their living conditions. Some students produce their own CDs.

Teachers use textbooks sparingly, but the school isn't completely nontraditional: A wide range of Advanced Placement courses is offered, including calculus, statistics, biology, chemistry, environmental science, and physics, and teachers help students prepare for AP exams in several other disciplines.

One parent who loves the school says, "If you're a kid who's not self-motivated, you

Photographs by Kristine Larser

might slide through without doing a lot of work. But the place has a *joie de vivre* that's wonderful."

How hard is it to get in? Preference is given to students who live in District 3. Only students who list Beacon as their first choice are considered for admission. Last year, 1,300 kids applied for 150 spots in the ninth grade.

Downsides: Some kids find the lack of structure difficult.

Guidance and college counseling: Each student has the same adviser for four years. Kids meet with their advisers in groups of fifteen to twenty for 40 minutes twice a week. In addition, kids and teachers often talk informally during their free periods.

New York City Lab School for Collaborative Studies

333 West 17th Street
New York, NY 10011
212-691-6119
www.nyclabschool.com
Admissions policy: Screened
Grade levels: 6–12
Graduation rate: 96%
Enrollment: 730
Class size: 31
Ethnicity: 50% W, 13% B, 11% H, 26% A
Average SATs: Not available
Free lunch: 12%

The Lab School for Collaborative Studies aims to give students an academic program that's on a par with that of Stuyvesant or Bronx Science in a more relaxed, less competitive atmosphere. Students work hard here—to be sure, some are as sleep-deprived as the kids at the specialized high schools—but Lab School is less intense and more intimate.

"The teachers are available all the time—before school, during lunch, after school. They understand each student's problems," says Marlene Spoerri, who graduated from Lab last year.

Founded in 1987, Lab combines middle and high school, serving kids in grades six to twelve. "Mixing a high school with a middle school gentles down the kids," one teacher says. "There is a toughness that is pervasive in most high schools that is missing here." Indeed, in an eleventh-grade physics class, a giant roller coaster made from K'nex, a colorful plastic construction toy, was used to study accelerated motion. Kids have built rockets and set them off in the playground.

Every junior works six to ten hours a week at an internship; past internships have included positions at day-care centers, hospitals, architectural firms, and judges' offices. There is a student-exchange program in Eastern Europe sponsored by the Lauder Foundation.

Co-directors Sheila Breslaw and Rob Menken admit that a small school such as theirs can't compete with the facilities and class offerings of Stuyvesant or Bronx Science. For example, Spanish is the only foreign language offered at Lab; Stuyvesant offers seven. Lab (which follows the district's ARISE math curriculum), offers one year of Advanced Placement calculus; Stuyvesant offers three. But, says parent Lisa Siegman, the school is "academically serious without being high-pressure," staking out a middle ground between schools with "crazy amounts of homework" and those that are touchy-feely.

How hard is it to get in? Preference is given to students living in District 2. The school accepts students in sixth and ninth grades; 96 percent of the middle-school students are admitted to the high school. Lab accepts 30 to 40 new ninth-graders each year. "Kids who really, really want to come should make themselves known to their guidance counselor," says Breslaw.

Downsides: One mother says there are divisions between typically middle-class Brooklynites and more moneyed Manhattanites. Cliquishness is an acknowledged problem, and the administration plans to set up a "buddy system" to pair returning students with new ones to help newcomers make friends.

Guidance and college counseling: The school's college adviser, Wendy Muskat, meets with groups of parents in their homes to discuss the admissions process.

The New York City Museum School

333 West 17th Street
New York, NY 10011
212-675-6206
Admissions policy: Educational option
Grade levels: 6–12
Graduation rate: Not yet available
Enrollment: 385
Class size: 25
Ethnicity: 26% W, 26% B, 40% H, 8% A
Average SATs: Not available
Free lunch: 34%

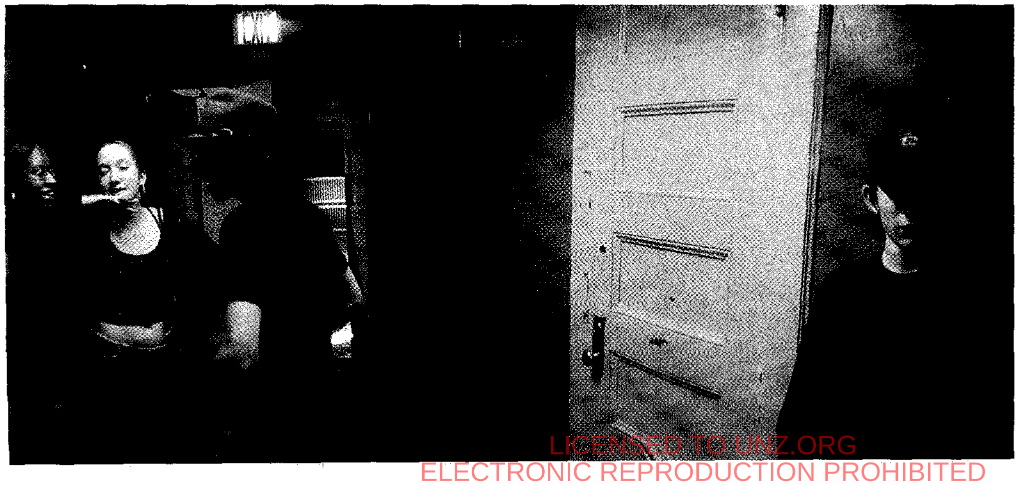
The premise of the Museum School is this: The museums of New York have the tools to give children a liberal-arts education—not just an appreciation of fine art but also a firm foundation in fundamentals like science, history, and English.

Students here learn to do research in the great Egyptian collection of the Brooklyn Museum, the laboratories of the American Museum of Natural History, and the galleries of the Jewish Museum. High-school students visit museums at least two afternoons a week. When they study immigration, they visit Ellis Island and the Lower East Side Tenement Museum to relive the newcomers' experience. When they study the French Revolution, they visit the lavish Rococo-period rooms at the Metropolitan Museum of Art to get an idea of the excesses of the *ancien régime*. They learn to use the collections the way museum professionals do.

That said, "we're dyed-in-the-wool traditionalists, both of us," says Sonnet Takahisa. A former Brooklyn Museum assistant director, she and Ron Chaluisan, formerly a Lab School teacher, founded the Museum School in 1994, aiming to offer an education with the academic rigor of a traditional college-preparatory school and the fun of a progressive elementary school. While the teachers are still working out the kinks on how to match the math and science curricula with the Regents exams, the high school boasts a nearly 100 percent passing rate in Regents exams in English and 93 percent in history.

Parents call the high-school teachers "awesome," "inspiring," "really wonderful." A mother who has one child at Stuyvesant and another at Museum says the teaching at the latter is superior.

How hard is it to get in? Children may be admitted in



either sixth or ninth grade. In sixth grade, candidates are interviewed by the faculty. They participate in a mini-class and are asked to write an essay, solve a math problem, and observe an object and describe it. In ninth grade, students are accepted based on the educational-option formula. In recent years, the school has been particularly popular among Brooklyn parents.

Downsides: Like most other new schools, the Museum School has had its share of growing pains. Teacher turnover was rapid in the first few years. At first, most middle-school students left for high school, and the entering ninth-graders had trouble adjusting. But seven years into Museum's existence, more than half of its eighth-grade class stays for high school.

High-handed: Students at the New York City Museum School.

School of the Future

127 East 22nd Street
New York, NY 10010
212-475-8086
www.sof.edu
Admissions policy: Educational option
Grade levels: 6–12
Graduation rate: 90% (estimate)
Enrollment: 600
Class size: 22
Ethnicity: 25% W, 25% B, 35% H, 15%A
Average SATs: Not available
Free lunch: 38%

The School of the Future has a first-rate writing program and a stellar record of sending just about every graduate to college. Classes have fewer than 25 kids; history and English, which are combined to form one two-hour humanities class, have only 22 students per class.

District 2 oversees the School of the Future. The staff repeats the progressive mantra that it's more important to learn "habits of mind" than to learn a particular set of facts. SotF, in a pleasant, remodeled former vocational school for girls, has many student teachers from Teachers College, NYU, and the New School, so there's usually more than one adult in a class.

Writing is part of every class, and every piece of writing goes through three or four drafts. Kids might write an essay on Sophocles, a movie review, or a plea to improve the conditions in the school bathrooms.

One look at a ninth-grade math class confirmed that the ARISE curriculum is in effect: kids sprawled on the floor in the hallway and leaning over desks, coloring large sheets of paper marked off in squares. They were making scale drawings of paintings by Pablo Picasso and Georgia O'Keeffe in a lesson intended to show how artists use mathematics in their work.

How hard is it to get in? Children of all academic abilities are accepted, and kids from District 2 have preference. Space is extremely limited in the upper grades; children from outside the district are advised to apply for sixth grade.

Downsides: Kids say that a school this small becomes socially claustrophobic, particularly after six years. And parents and kids agree that the sports program is weak—the classic small-school woe—and that the music program is nonexistent.

Guidance and college counseling: One mother raved about the college-admissions counselor, who writes "extensive" letters of recommendation, takes kids personally to visit college campuses, and tirelessly calls colleges on behalf of students.

Young Women's Leadership School

105 East 106th Street
New York, NY 10029
212-289-7593
www.mhss.org/tywls
Admissions policy: Selective
Grade levels: 7–12
Graduation rate: Not yet available
Enrollment: 360
Class size: 20–25
Ethnicity: 2% W, 18% B, 78% H, 2% A
Average SATs: Not yet available
Free lunch: 100%

Founded in 1996 as one of the country's few all-girl public schools, Young Women's Leadership School has quickly gained a reputation as a no-nonsense bastion of academically challenging college prep for girls who believe they can do better without the distraction and competition of having boys in their classes.

Occupying three floors of an office building on 106th Street between Lexington and Park Avenues, the school's classrooms have framed art prints on the walls, cozy sofas, and tables instead of desks, with commanding views of Central Park. As a small school, the course offerings are limited. Sports consist of badminton games in the all-purpose room.

Girls wear uniforms—plaid skirts or navy trousers with blue blazers. You hear a lot of *Excuse me's* from girls in the halls. "They are treated with respect, and they are respectful in return," says Ana Torres, vice-president of the PTA, whose granddaughter attends.

But there's a relaxed feel to the school as well. Girls call teachers by their first names (except for the Japanese teacher—because in Japan,

Photograph by Magdalena Caris.

only family names are used). Instead of in a noisy cafeteria, girls eat lunch in a place they call their "dining room"—with round tables ideal for conversation.

Classes offer an unusual degree of discussion and debate, with a strong emphasis on writing. Some have a feminist twist. In an eleventh-grade humanities class, girls studying Enlightenment philosophers read an excerpt from Mary Wollstonecraft's *A Vindication of the Rights of Women*. For homework, they had to create an imaginary dialogue between Jean-Jacques Rousseau and Wollstonecraft on the role of women in society.

The school is the brainchild of Ann Rubenstein Tisch, a journalist who believes that single-sex education is an important way to counter what researchers see as a crisis of confidence that strikes young adolescent girls. "It seems to be where the unraveling begins, right out of elementary school," says Tisch.

How hard is it to get in? Priority is given to students in District 4 (Harlem and East Harlem). There are a few openings for students entering in ninth grade. Students who want to be considered for admission must list the school as their first choice.

Downsides: The school's greatest draw—no boys—is also its greatest drawback. Staff turnover is also a problem.

Guidance and college counseling: A full-time college counselor meets weekly with each girl starting in her junior year. The counselor takes the girls on overnight trips to visit colleges, including Yale, Smith, and Connecticut College.

BROOKLYN

Edward R. Murrow High School

1600 Avenue L
Brooklyn, NY 11230
718-258-9283
www.murrowhs.org

Admissions policy: Educational option, audition
Grade levels: 9-12
Graduation rate: 86%
Enrollment: 3,850
Class size: 34
Ethnicity: 49% W, 23% B, 13% H, 16% A
Average SATs: Verbal, 488; math, 515
Free lunch: 19%

Edward R. Murrow High School was founded in 1974 with a progressive vision that students learn best when given the freedom to decide how to spend their time. Many of the petty irritations of high-school life are missing here. There are no bells, no hall sweeps by deans to get stragglers into class, no rules about wearing hats indoors. For kids with self-discipline, the school offers opportunities to learn to write well, to do independent research, to perform in a musical production, or to become active in student government.

And despite its unwieldy size, it's a safe school. Founding principal Saul Bruckner discovered that corridors in which kids sit and chat—a Murrow trademark—are safer than empty halls. Another Bruckner directive still carried out is that kids change courses and teachers four times a year; his rationale was that the greatest number of kids and teachers should get to know one another.

The school is racially, socially, and ethnically diverse and has kids at every skill level—from super-high achievers to the severely disabled. It's best known for its theater, art, and music departments, but the regular academic courses are as strong as any in the city. Students may take a wide array of Advanced Placement courses and compete in the Intel Science Talent Search. Seven foreign languages are taught. (Nearly 450 kids study Russian, and about one quarter of the student body speaks Russian at home.) The chess team is state champion and second in the nation.

How hard is it to get in? Open to any student living in Brooklyn; students living in a specified zone around the school have priority. Applicants must list Murrow as their first choice to be considered. Students in the music and art programs are admitted by audition. Students in other programs are accepted according to the educational-option formula (an advantage for low-scoring students.)

Downsides: Some kids can't handle the freedom and begin to skip class or slack off. Murrow has physical education but no team sports. The school has nearly twice as many girls as boys, perhaps because of its lack of organized athletics.

Guidance and college counseling: Each student meets a guidance counselor four times a year. Although the college office is unable to give the personal attention a student might receive at a smaller school, the mother of a Murrow girl who was admitted to Smith raved, "The guidance counselors are amazing people. They have a well-organized system, and they are very level-headed about what colleges to go for."

The Leon M. Goldstein High School for the Sciences

2001 Oriental Boulevard
Brooklyn, NY 11235
718-743-8178

Admissions policy: Educational option
Grade level: 9-12
Graduation rate: 93%
Enrollment: 802
Class size: 34
Ethnicity: 71% W, 13% B, 7% H, 9% A
Average SATs: Verbal, 498; math, 527
Free lunch: 18%

Between classes, students wander a leafy campus overlooking the water. There are no bells, no squawking announcements from the public-address system. It may sound like a suburban California school, but it's the Leon Goldstein High School for the Sciences, locat-

Ready to Do a Little Extra Homework? Here Are Seven Sleepers (or New Arrivals) Worth a Closer Look.

Academy of American Studies 28-01 41st Avenue
Long Island City, NY 11101
718-361-8786
www.acadamerstudies.org

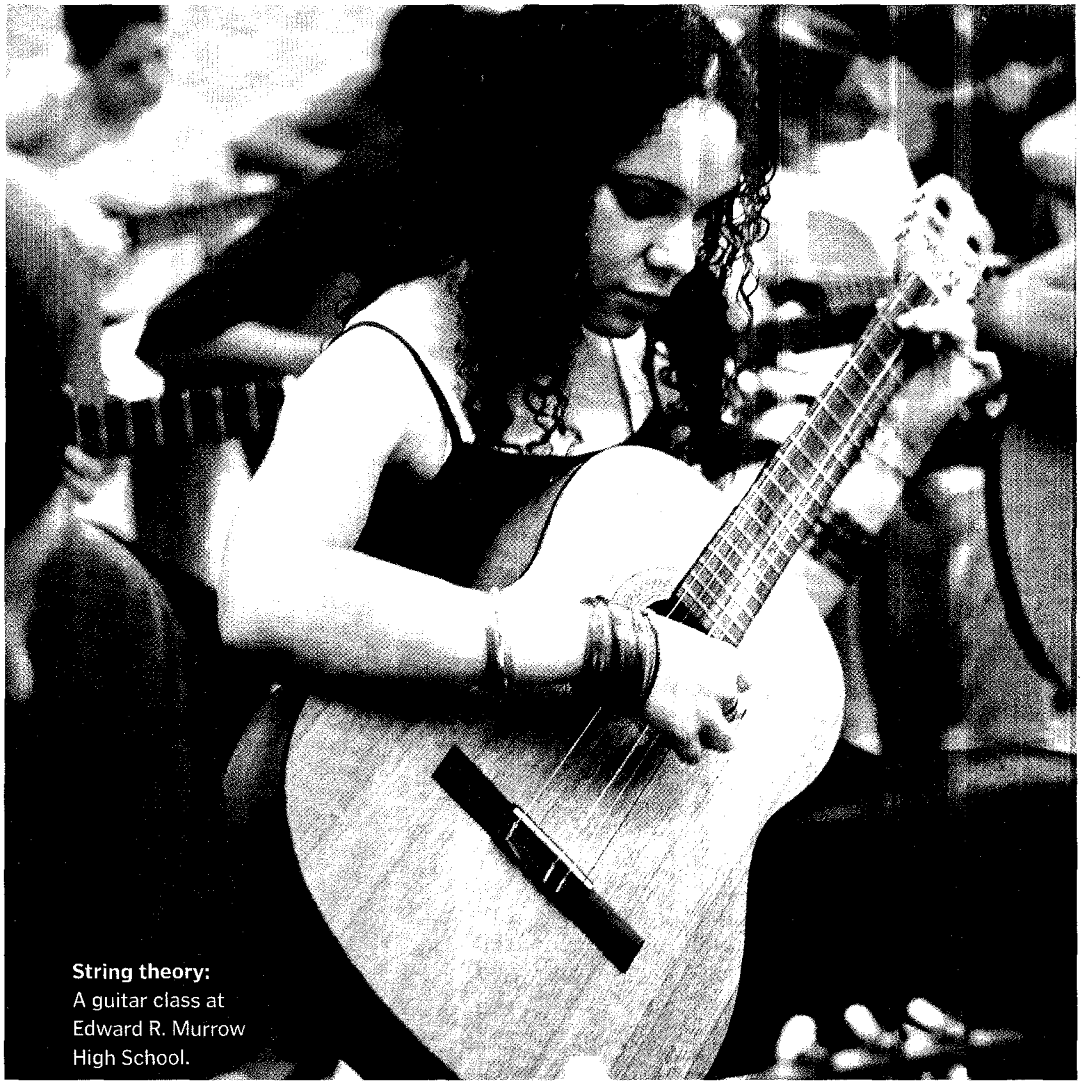
Founded in 1996, the school has quickly established a reputation as a serious and successful institution that combines traditional subject matter with a style of teaching that fosters inquiry and debate. Students might travel to Gettysburg to re-enact Pickett's charge or to Boston to walk the Freedom Trail. Teachers encourage students to read primary sources and to examine history from different points of view. "I teach them to be skeptical. I say, 'Don't believe everything you read,' " says history teacher Sharonna Kay. "History is gray, it's not all black and white." The school graduated its first class in 2000. Most went on to four-year colleges.

Bard High School Early College 424 Leonard Street
Brooklyn, NY 11222; 718-486-6898; www.bard.edu/bhsec

It opened only a few weeks ago, but Bard, way out in Greenpoint, Brooklyn, is the most groundbreaking new public high school in years. Modeled on the 35-year-old Simon's Rock College in Great Barrington, Massachusetts, this school for bored, talented students is the baby of Bard College president and American Symphony Orchestra principal conductor Leon Botstein. College professors teach the eleventh- and twelfth-graders, and by the time they graduate, students will have been studying at university level for two years.

Frank Sinatra School of the Arts 29-10 Thomson Avenue, Long Island City, NY 11101
718-361-9920

This is a brand-new school that offers a full academic program



String theory: A guitar class at Edward R. Murrow High School.

ed in the far reaches of Brooklyn on the campus of Kingsborough Community College.

Leon Goldstein bills itself as a "science school," where students take four years of math and four years of science. But, says PTA co-chair Donna Lechillgrien, "I think its strength is in the humanities, believe it or not." The school puts on two plays a year and is one of the last schools in the city to continue the tradition of the December "Sing" music-and-dance performance, in which virtually every student in the school participates. Seniors are paired with freshmen, sophomores with juniors.

AP courses are offered in both AB and BC calculus, biology, chemistry, physics, Western civilization, U.S. history, English literature, and, on occasion, Spanish. The typical class size is 34, but in many classes, especially AP courses, there are as few as 14 students. Students are dismissed from regular classes at 1 P.M. on Wednesdays for an hour of club meetings, including dance, drama, and science. Team sports include soccer, basketball, swimming, golf, bowling, and tennis.

Leon Goldstein has an association with Lincoln Center and boasts an accomplished jazz band with a teacher who's a musician and composer. The school also collaborates with Brooklyn Botanic Garden; students worked with urban planners to design outdoor space behind the building. A science class tested soil and suggested plants that would grow well. An art class drew up landscaping plans.

The arts are integrated into English, social-studies, and language classes. For example, kids in an English class reading *Lord of the Flies* worked with visiting artists to build small canoes out of balsa wood and chicken wire to be floated in Sheepshead Bay. (Happily, that was all they re-created from the book's plot.)

How hard is it to get in? Perhaps because of its remote location, Leon Goldstein remains a well-kept secret. But the school is open to all New York City residents. Students are chosen by a formula designed to ensure a mix of high and low achievers. Most students come from nearby Brooklyn and Queens neighborhoods, including the Rockaways.

Downsides: Leon Goldstein students actually did less well on the math and science Regents than on the writing, English, and social-studies tests. Also, reaching Manhattan Beach by public transportation is difficult. Some Queens students hire a private bus.

Midwood High School

2839 Bedford Avenue
Brooklyn, NY 11210
718-487-7000

Admissions policy: Neighborhood school, screened
Grade levels: 9-12
Graduation rate: 87%
Enrollment: 3,500
Class size: 31-34
Ethnicity: 33% W, 38% B, 9% H, 20% A
Average SATs: Verbal, 509; math, 537
Free lunch: 13%

At Midwood, it's socially acceptable to study round-the-clock. Kids are obsessed with their grade-point averages. *The New York Times Magazine* chronicled the life of a Midwood student who worked so hard she didn't stop for meals.

The tone is traditional and highly structured. The H-shaped building with a cupola, constructed in 1940, is cheerful and well kept, if worn. The labs that produce so many top science students are so old they could almost qualify as museum pieces. Science equipment is stored in oak cabinets with glass doors.

As many as 4,000 students are packed in a building designed for 2,300. Classes are held in three overlapping sessions, with some students arriving as early as 7 A.M. and finishing at 12:30 P.M., and others arriving at 10:45 A.M. and staying until 4:20 P.M. The first lunch period is at 9:45 A.M.; practice for band and orchestra starts as early as 7 A.M. Advanced Placement courses are so oversubscribed that only students with near-perfect grades are permitted to take them.

And yet in 1999, Midwood had more semifinalists in the Intel Science Talent Search than any other high school in the nation, and in 2000 it tied for first place. Midwood offers fourteen Advanced Placement courses, and the College Board listed it among the best schools in the nation in terms of AP offerings. The school has an extensive sports program—including competitive team sports and aerobics, tennis, bowling, and billiards. Soccer, basketball, varsity swimming, and track are strong.

Photograph by Magdalena Caris.

Midwood is racially integrated, and students say that's one of its strengths. A black student, Natasha McLeod, recalls how her life has been enriched by friendships at Midwood with Russian and Pakistani girls. A white girl who transferred from a small private school says she appreciates the lack of snobbery. "All different religions and races, freaks and geeks—you learn to like all kinds of people here," says another student.

How hard is it to get in? About 230 students are admitted each year to Midwood's medical-science program; about 230 freshmen are admitted to the humanities program, all according to their academic records. Students zoned for the school are automatically admitted. Applicants may list Midwood as their first or second choice to be considered.

Downsides: "You can't beat the math and science," says one parent. "But . . . if you're not in the specialized programs, you're forgotten about." About 10 percent of students take more than four years to graduate, and many kids transfer to other schools.

Guidance and college counseling: Only two college counselors for a graduating class of 500 to 700 seniors, but the office is well run and efficient and keeps students on top of deadlines.

High School of Telecommunication Arts and Technology

350 67th Street
Brooklyn, NY 11220
718-759-3400
www.hstat.org

Admissions policy: Educational option
Grade levels: 9-12
Graduation rate: 64%
Enrollment: 1,200
Class size: 21-34
Ethnicity: 16% W, 17% B, 59% H, 8% A
Average SATs: Verbal, 427; math, 436
Free lunch: 43%

Located in the quiet, residential neighborhood of Bay Ridge, overlooking the Verrazano Narrows Bridge and New York Harbor, Telecommunication is housed in a Gothic-style brick building, complete with turrets and towers. Inside the stately entrance, the atmosphere is far more modern. While retaining some of the architectural charm and detail of the original building, Telecommunication is fully loaded with up-to-date equipment.

The school has a television studio with three cameras and sophisticated editing systems, five computer labs, and Internet access in every classroom. In addition, there is a mobile computer lab—a cart with twenty laptops equipped with antennas used for research in humanities classes and for science labs. It's the only high school in the city to have its own Web server (every student learns HTML), and there is a course dedicated to creating and maintaining the school's Website: www.hstat.org.

Many staff development days have been devoted to how to do interdisciplinary work, especially in English and social studies, and how to use Websites in a classroom. English honors students created a Web page to show off what the class had learned about author Toni Morrison and her novel *Song of Solomon*. Students were asked to write two original essays, one discussing the importance of names in the novel and the second exploring a theme of their own choosing. They also provided online photographs and a biography about the author and links to relevant sites.

Some schools build their reputation by attracting high-achieving kids. Telecommunication is building its reputation by attracting first-rate teachers. Instead of being assigned according to seniority, as is the norm in New York City public schools, prospective teachers are interviewed by the staff and asked to teach a demonstration class.

"This is a school that combines a hardworking faculty with academics, athletics, and the arts," says sophomore Vanessa Poggioli. "If you're not doing well in a subject, there will be a resource; if you want to start a club, they'll help."

How hard is it to get in? The school, which is open to students from across Brooklyn, used to draw most of its students from Bay Ridge. More recently, Park Slope families are looking at it as a smaller alternative to Murrow and Midwood. The school admits students according to a formula that balances low- and high-achieving students.

Downsides: Space is limited, so there's no lounge or special place for students to hang out. There are no lockers, and students must carry their coats and books.

QUEENS

Benjamin Cardozo High School

57-00 223rd Street
Bayside, NY 11364
718-279-6500
www.cardozohigh.com

Admissions policy: Neighborhood school/screened/educational option
Grade levels: 9-12
Graduation rate: 87%
Enrollment: 4,000
Class size: 34
Ethnicity: 36% W, 18% B, 10% H, 36% A
Average SATs: Not available
Free lunch: 13%

Lush lawns, shady maple trees, a pleasant outdoor patio, and expansive playing fields give Cardozo the feel of a suburban high school. Some students choose it over Bronx Science or Stuyvesant, saying it offers comparable academics in a somewhat less intense, less competitive atmosphere.

Cardozo requires four years of science and four years of a foreign language. Students are strongly encouraged to take four years of math. An unusually high proportion of students take Advanced Placement courses. In fact, the College Board in 1997 ranked it

as well as special courses or "studios" in dance, instrumental music, vocal music, fine arts, and drama. In the eleventh grade, students may stay in their studio or switch to filmmaking, musical theater, or theater technology. Students are expected to perform "community service in the arts," doing things such as organizing skits among hospital patients. Permanent quarters are to be built across the street from the Museum of the Moving Image in Astoria. The projected enrollment is 1,000.

High School for Environmental Studies

444 West 56th Street, New York, NY 10019; 212-262-8113

This school was founded in 1992 to encourage students to be aware of threats to the environment, to become politically active, and to think about their place in society. To that end, one senior studied genetic changes in fruit flies at the American Museum of Natural History; another built trails in a Nature Conservancy preserve in upstate New York. Despite its green theme and innovative projects, the academic program is quite traditional. "This is a good school for academic achievers who want a well-rounded outlook on life," says music teacher Beth Cohen. The school has had administrative problems, but it has a new principal this year.

The Institute for Environmental Studies and the Urban Community at John F. Kennedy High School

99 Terrace View Avenue, the Bronx, NY 10463; 718-562-5501

JFK, with 4,000 students, is one of the largest high schools in the city and not high-achieving overall. But the Institute for Environmental Studies and the Urban Community is a new program at JFK in which students maintain the school garden and investigate environmental issues (the need for a water-filtration plant for New York City, for example.) Although the environmental studies regimen is new, the garden program is not, and students who have worked on the garden have had a remarkable college-admission record.

The Professional Performing Arts School

328 West 48th Street, New York, NY 10036; 212-247-8652
www.ppasnyc.com

PPAS accommodates kids who are working in film, television, or theatrical productions. When they're on location—sometimes for three months or more—teachers send them their lessons via email, fax, or FedEx. The teachers realize, perhaps better than the pupils, that today's child star may be tomorrow's unemployed has-been. "As a staff, we're not lost in Broadway," a science teacher says. "If anything, we're very cynical about Broadway." Graduation rates are unavailable because some students come for a limited period of time. (For example, a student from Chicago might attend for a year while performing in *The Music Man*, then return home.) The school shares a building with a popular and successful elementary school, Midtown West.

Urban Academy Laboratory High School

317 E. 67th Street, New York, NY 10021; 212-570-5284
www.urbanacademy.org

With just 120 students and classes averaging fifteen pupils or fewer, the Urban Academy has an unusually imaginative and experienced teaching staff and a good record of keeping in school kids who might otherwise have dropped out. Word-of-mouth about its excellent program has spread, and now a few children are beginning to come here directly from their middle schools. Classes are heterogeneous in terms of grade level. Weekly community service is mandatory. There are no AP classes, but some students are allowed to take college courses at Hunter or the New School. Over 97 percent of graduates go on to four-year colleges.

twelfth of 12,002 schools in the nation in the ratio of graduates to AP exams taken.

The social-studies department houses the "mentor law and humanities program," designed to carry on the ideals and traditions of Supreme Court justice Benjamin Cardozo, for whom the school is named. In their junior and senior years, students in the law program take courses in constitutional and civil law and work as interns at law offices, with local politicians, or in police stations.

The school's selective DaVinci Science and Math Institute offers students the chance to conduct original research. "We have the opportunity to do cutting-edge research on equipment that colleges would be envious of," says Dr. Dean Saghafi, who heads the biology-research department. And because the DaVinci program is small—with only 100 kids in each grade—students have a chance for a lot of individual attention.

The size of the school makes it able to offer a wide range of extracurriculars. There are 28 athletic teams, including basketball, soccer, gymnastics, tennis, baseball, lacrosse, and bowling. "For kids who aren't really into the team sports and aren't too athletic, we have yoga, we have salsa, fencing, and volleyball," says one teacher. **How hard is it to get in?** All students who live in the zone for Cardozo are automatically admitted. Students from anywhere in Queens may apply to the specialized programs for either ninth or tenth grade. The DaVinci Institute is highly selective, with more than 2,000 applicants for 100 seats. The law program accepts students according to a formula designed to balance the number of high and low achievers. The dance program accepts students by audition (about 600 students apply for 100 seats).
Downsides: More than 4,000 attend classes in a building designed for 2,500. Scheduling is such a nightmare that class rosters are rearranged two or three weeks into each semester as students are shifted from oversize classes to ones that have fewer students.
Guidance and college counseling: Parents praise the staff of the college admissions office, but acknowledge that there is little opportunity for individual attention because of the size of the graduating class—1,000.

Townsend Harris High School

149-11 Melbourne Avenue
Flushing, NY 11367
718-575-5580
www.thhs.qc.edu
Admissions policy: Selective
Grade levels: 9-12
Graduation rate: 99%
Enrollment: 1,050
Class size: 25-34
Ethnicity: 49% W, 10% B, 10% H, 31% A
Average SATs: Verbal, 625; math, 621
Free lunch: 17%

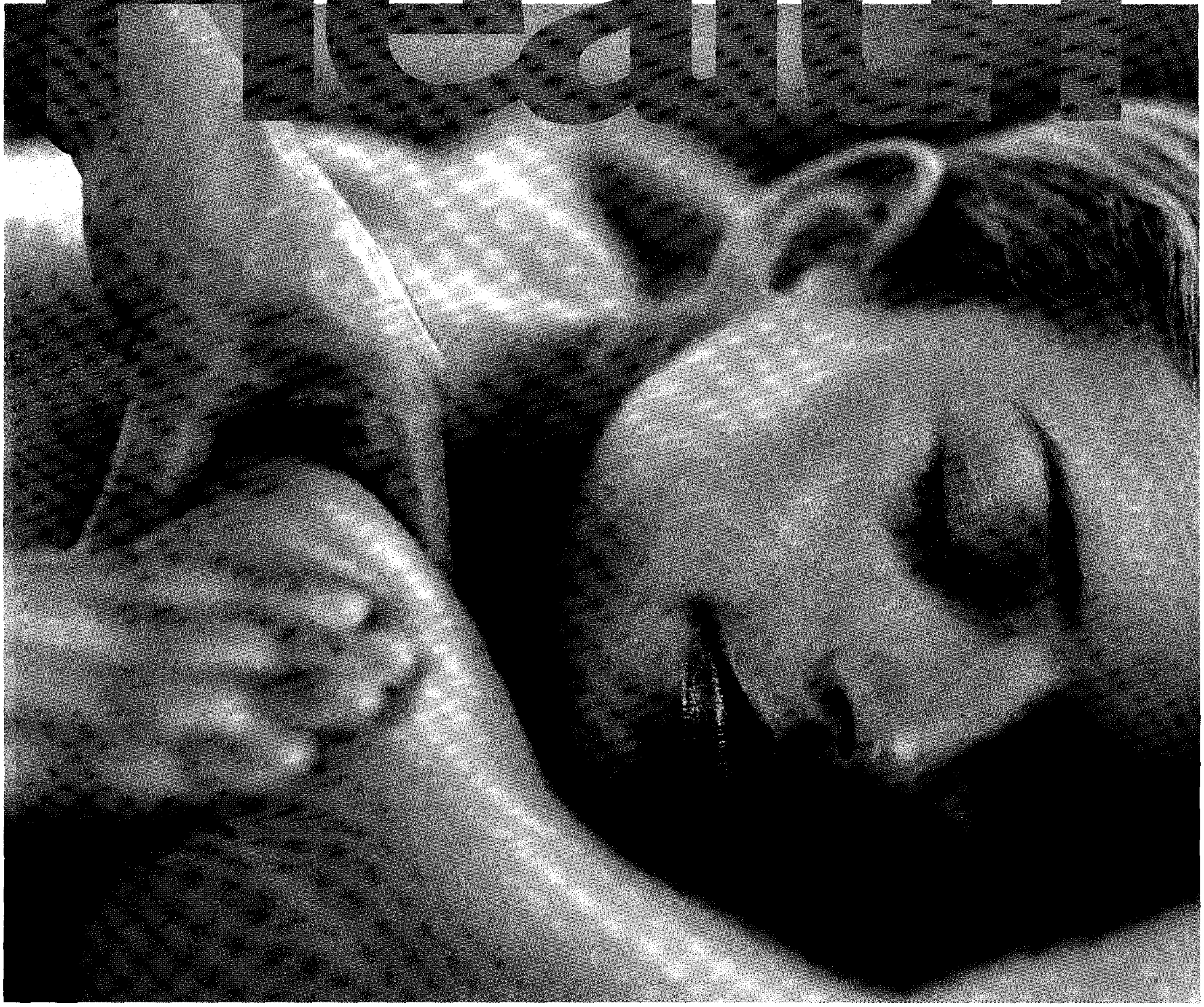
Townsend Harris High School is to Queens what Stuyvesant is to Manhattan and Bronx Science is to the Bronx: a super-high-powered, highly selective school that consistently sends graduates to the Ivy League.

But Townsend Harris differs in several key respects. It focuses on the classics and humanities rather than on science (although advanced science students may compete for the Intel Talent Search prize; five were finalists in 2001). It's a manageable size, with an enrollment that's one-third the size of the so-called science schools. Townsend Harris has managed to reduce class size to 25 students in 40 percent of its courses, while the others have standard class sizes ranging from 30 to 34. Its population is about 65 percent female; Stuyvesant and Science have mostly boys. Classical music, rather than bells, announces class changes. Townsend Harris has events such as Pajama Day—when everyone wears pajamas to school. And the students eat in a "dining room," not a cafeteria.

The curriculum is traditional, and students follow roughly the same course of study as at other public high schools. Students are expected to take three to four years of a modern language—Japanese, Hebrew, Spanish, or French—in addition to Latin or Greek. Students are encouraged to develop their skills in speaking and defending an argument. The school's debate team won a statewide moot-court championship three years in a row.

The school has a strong sense of community—almost a clubbiness—fostered by school traditions. All students recite the "Ephebic oath," in which they promise to be good citizens and to leave their city better than they found it. Alumni have raised a $1.5 million endowment for developing new programs.
How hard is it to get in? Between 3,000 to 4,000 apply for 250 seats. The admissions process is somewhat mysterious, and many highly qualified candidates are turned away. There is no test, and no writing sample. Rather, applicants are judged according to their reading scores, math scores, grades, and attendance records. Only students who list Townsend Harris as their first choice and who have an exceptionally high grade-point average are considered. Students living anywhere in New York City may apply.
Downsides: Townsend Harris has more limited Advanced Placement offerings than the specialized high schools. Also, the dress code is strict (no tank tops) and the homework on the heavy side (four hours a night).
Guidance and college counseling: The size of the school, with 250 students in each grade, means students get more help with college admissions than they might at a very large school. "We meet with students in small groups their junior year, and with their parents, and draw up an individual plan," says college counselor Marilyn Blier. ■

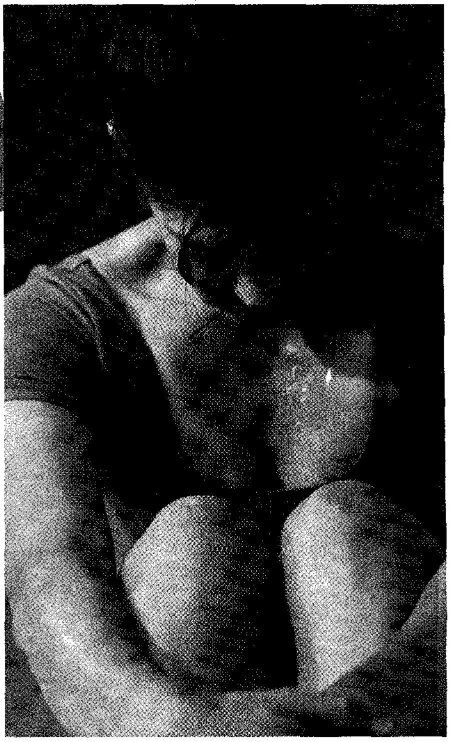
MANAGING YOUR Health



WHILE IT'S THE AGE OF MEDICAL MIRACLES, it's still a time of mystery. You can't know all the answers, but there are reliable guidelines to help you navigate your way through options and recommendations. Whether you are looking to optimize your health, heal parts that are hurting, or enhance your sense of well-being and self, the key is information. With a deeper understanding of what's available, you can chart a sure course of action. Here's to your health.

BEVERLY HOOD ALLEN creative services director **CHRISTY CASAMASSIMA** editor **GAYL HYDE** creative **KIM FLODIN** writer **LORY CONKLIN** research

MANAGING YOUR Health



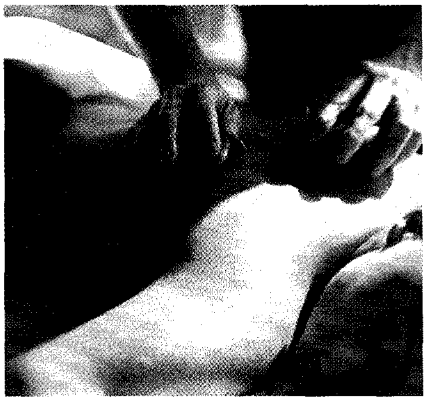
> “SUCH ANCIENT AND ALTERNATIVE MODALITIES SUCH AS REIKI, BIOFEEDBACK, YOGA, MASSAGE, AND THERAPEUTIC TOUCH HAVE BEGUN TO GET SERIOUS ATTENTION FROM MEDICAL DOCTORS.”

And The Twain Shall Meet: Western and Complementary Medicine

Over the past several decades, medicine has become so compartmentalized that physicians have begun to focus on only one part of the anatomy — the eyes, the feet, the heart. When consumers started to explore health methods based on people’s wholeness, it was considered “alternative.”

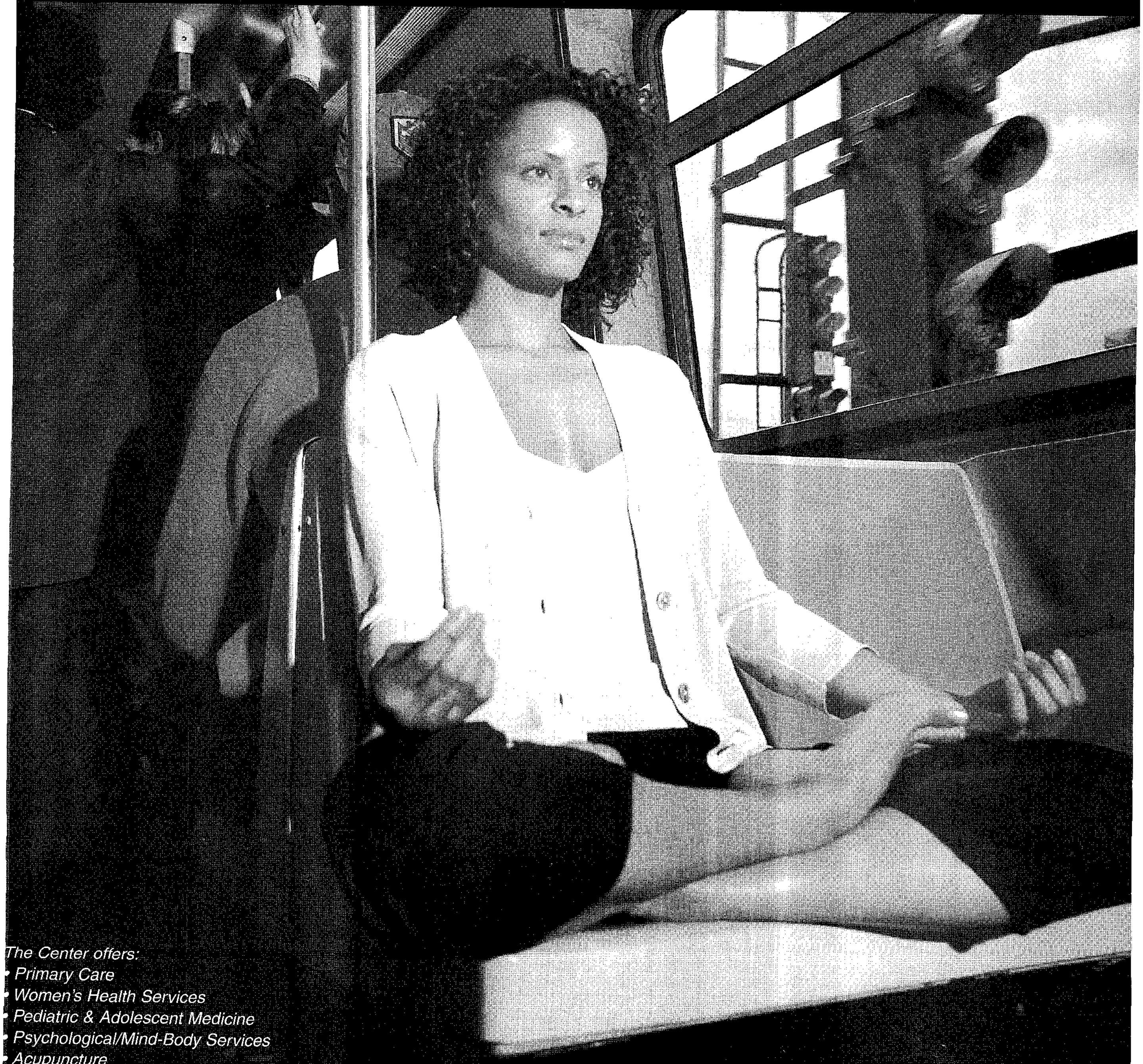
Nevertheless, open-minded health care professionals have in the past few years been considering ways to incorporate the humanistic and compassionate elements of complementary healing into standard patient care. Such ancient and alternative modalities such as Reiki, biofeedback, yoga, massage, and therapeutic touch have begun to get serious attention from medical doctors.

Seeking to combine the best of both Western and complementary medicine, Continuum Health Partners (which includes the prestigious Beth Israel Medical Center, St. Luke’s-Roosevelt Hospital Center, Long Island College Hospital and The New York Eye and Ear Infirmary) opened the **Continuum Center for Health and Healing** (245 Fifth Ave., 646-935-2220; www.healthandhealingny.org). Debuting last year, the center is a place where medical doctors work side-by-side with highly qualified and credentialed complementary practitioners. Along with mainstream medical services other methods include acupuncture, bodywork (chiropractic, yoga, massage, Alexander technique), mind-body techniques (meditation, biofeedback, imagery, self-hypnosis), chiropractic homeopathy, nutrition, herbal medicine, and more. Special clinical programs are also offered on diabetes management, holistic pre-surgery, and children with developmental disorders such as Attention Deficit Hyperactive Disorder (ADHD). Noteworthy to all the center’s efforts is its educational focus, a robust series of lectures and classes that are open to the public along with a comprehensive and informative Web site.



The establishment of this center reflects a broad interest in complementary medicine, as evidenced by the escalating budget of The National Center for Complementary and Alternative Medicine at the National Institutes of Health (NIH). The NIH’s ambitious program of research, training, and career development is intended to incorporate complementary and alternative medical practices that have been proven safe and effective into mainstream medicine.

East and West are merging in the heart of New York City.



The Center offers:
- *Primary Care*
- *Women's Health Services*
- *Pediatric & Adolescent Medicine*
- *Psychological/Mind-Body Services*
- *Acupuncture*
- *Aromatherapy*
- *Ayurveda*
- *Biofeedback*
- *Chiropractic*
- *Cranial Therapy*
- *Cognitive Behavioral Therapy*
- *Herbal Medicine*
- *Homeopathy*
- *Hypnosis*
- *Imagery*
- *Massage Therapy*
- *Meditation/Relaxation*
- *Native American Medicine*
- *Nutrition/Supplementation*
- *Reiki*
- *Therapeutic Touch*
- *Traditional Chinese Medicine*

Gift Certificates available

The Continuum Center for Health and Healing, an initiative of Beth Israel Medical Center, blends conventional biomedicine, complementary modalities and traditional healing practices from around the world. Our approach to healing focuses on mind, body and spirit. It is the future of health care. It is here. And you will notice the difference. To make an appointment, or for more information, please call **(646) 935-2220**.

For a current listing of Center events and lectures, visit our web site at **HealthandHealingNY.org**

THE CONTINUUM CENTER FOR **Health & Healing**

245 Fifth Avenue at 28th Street • New York, New York 10016 • (646) 935-2220

MANAGING YOUR Health

The Continuum Center for Health and Healing represents one of the most comprehensive programs undertaken in the country by teaching hospitals to bring integrative medicine into mainstream health care. It also enjoys the enthusiastic cooperation at all levels of Continuum Health Partners — from the trustees and administration to the leaders of the medical and ancillary staff services.

Robotic Surgery Transforms Cardiac Care and Other Surgeries

It's a brave new world in medicine, and one of its edges is the use of robotic surgeries. The sophisticated combinations of robotics and advanced computer technology promises to change the way surgeons work. Some of the trial work is being done in this country right now at **Lenox Hill Hospital** (100 E. 77th St.; physician referral, 1-888-RIGHT-MD; www.lenoxhillhopsital.org), particularly in the hospital's Heart and Vascular Institute.

Didier F. Loulmet, M.D., an internationally renowned robotics pioneer and expert in valve repair surgery, is the chief of Minimally Invasive Robotic Cardiac Surgery at the Institute. The robotics program, under his charge, is part of a trial of the Food and Drug Administration (FDA). Dr. Loulmet and his Lenox Hill colleagues have successfully used robotics to make single- and double-bypass surgery less invasive. "Using the robotic system allows us to perform coronary-bypass surgery through a two-inch incision. In the near future, we will be able to perform the entire operation completely endoscopically without the need for an incision," says Dr. Loulmet. These robotic procedures have been among the first done in New York. Dr. Loulmet, in his former work in Paris' Broussais Hospital, performed the first such clinical cases in the world.

> "IT'S A BRAVE NEW WORLD IN MEDICINE, AND ONE OF ITS EDGES IS THE USE OF ROBOTIC SURGERIES. THE SOPHISTICATED COMBINATIONS OF ROBOTICS AND ADVANCED COMPUTER TECHNOLOGY PROMISES TO CHANGE THE WAY SURGEONS WORK."

Other future cardiac uses of robotics that Dr. Loulmet anticipates include valve repairs and work on congenital malformations. He also expects to see robotics used in other kinds of surgery, including urological and gynecological procedures. In fact, Mitchell Roslin, M.D., chief of Obesity Surgery, and Marina Kurian, M.D., associate director of Surgical Education at Lenox Hill Hospital, just this summer performed the first robotic assisted gastric-bypass surgery in New York. Their 28-year-old female patient, who weighed 285 pounds and was morbidly obese, was discharged from the hospital within 72 hours of surgery and lost 25 pounds within the first two weeks of her operation. "The advantage of robotics is that it mimics the actions of the wrist," states Dr. Roslin. "With robotics, we were able to use sutures instead of staples and we could still do our work through the small laparoscopic ports. The robotics and the three-dimensional visualization make it almost feel like you're inside the body with your own hands."

Don't give your heart to just anyone.

(After all, not everyone has our cardiovascular expertise.)

At the Lenox Hill Heart and Vascular Institute of New York, our internationally renowned surgeons and cardiologists have created innovative procedures that are now routinely used around the world.

From diagnosis to rehabilitation, our team of cardiovascular experts provides the finest possible comprehensive care.

So, if you have a heart or vascular condition—or suspect that you do—contact the Lenox Hill Heart and Vascular Institute of New York at **1-877-HEARTBEAT**. Don't give your heart to anyone else.

Lenox Hill
Heart and Vascular
Institute
of New York

Lenox Hill Hospital
100 East 77th Street New York, NY 10021

MANAGING YOUR Health

Cancer Care

The big "C," as cancer was once euphemistically termed, is no longer viewed as a hopeless medical diagnosis. There have been so many advances in cancer care that many patients now enjoy the luxury of being choosy when it comes to their treatment options. Targeted radiation and pinpoint detection are two of the more innovative and targeted methods to combatting certain cancers, including breast cancer. These relatively new approaches are less invasive and more precise than traditional treatments.

Innovative Radiation Approaches To Breast Cancer Treatments

Seema N. Sanghavi, M.D., of the **Comprehensive Breast Center at St. Vincent's Comprehensive Cancer Center** (325 W. 15th St., 1-888-44-CANCER; www.svccc.org), reports on cutting-edge radiation oncology treatments for breast cancer:

1. 3-D planning: A CT scan of the breast is transformed into a three-dimensional computer image. Radiation oncologists design how to aim the beams so that the cancer is targeted, but other organs are spared. "Breast tissue is irregular, so we also compensate by adjusting the amount of radiation delivered by each beam to minimize 'hot spots' and skin irritations," says Dr. Sanghavi.

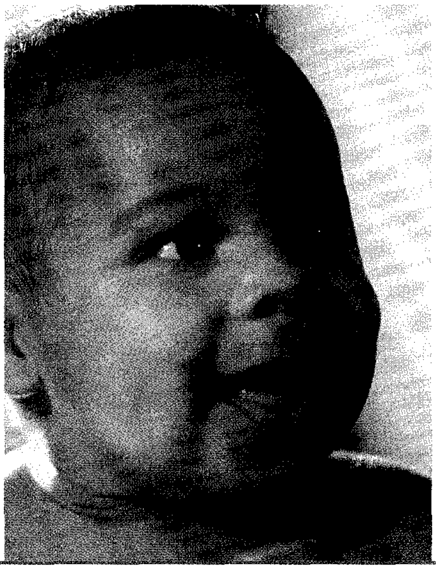
2. Respiratory gating: When a patient breathes, her chest rises, adding variability during radiation. A new approach turns on the radiation during exhales and off during inhales (or the other way around). In this way, radiation hits the tumor in the breast in the same position each time. Respiratory gating protects the heart and is used when patients are prone to cardiac problems.

New Reproductive Miracles

Nowhere, perhaps, is medicine more future-oriented, more hopeful than in the field of reproductive assistance. With the creation of babies comes hope and magic.

Breadth and Depth of Infertility Care

The individual needs of couples facing the pain of infertility are as diverse as the relationships themselves. That's why couples seeking a center with the powerhouse of a worldwide academic university behind them look to **The Center for Women's Reproductive Care at Columbia University** (1790 Broadway, 646-756-8282; www.columbiafertility.org). According to Mark V. Sauer, M.D., professor and vice chairman of the Department of Obstetrics and Gynecology at the university's medical school, as well as director of the center: "We tend to do cutting-edge work from internationally acclaimed efforts in egg donation and male factor infertility to all forms of in-vitro treatments, surgical interventions, and endometriosis treatment." In fact, the center is one of only a few in the world that offer special assistance to couples wanting to conceive where the man is HIV positive and the woman is HIV negative. The center also offers a convenient location (one block from Columbus Circle), office hours that are open seven days a week, every single day of the year, and the rare ability to provide insurance coverage for some couples.



IVF Technology Cuts Risk of Multiple Births

Many couples are understandably concerned about the incidence of multiple births when considering in-vitro fertilization or IVF. **Reproductive Medicine Associates of New Jersey** (111 Madison Ave., Suite 100, Morristown, NJ; 769 Northfield Ave., West Orange, NJ; 25 Rockwood Place, Englewood, NJ; 100 Franklin Square Drive, Somerset, NJ, 973-971-4600;www.rmanj.com), report, however, that IVF does not automatically mean triplets or more.

We make families possi

...

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(646) 756-8294 or (646) 756-8282

Columbia University

MANAGING YOUR Health

In IVF a woman's ovaries are stimulated to produce more than one egg. The eggs are then fertilized in the laboratory and are allowed to grow. The healthiest eggs are implanted back in the woman's womb where it is hoped that one survives to develop into a full-term baby. Now, new technology has allowed doctors to grow the embryos for a longer period in the lab, enabling them to choose fewer, but stronger embryos to implant, reducing the risk of multiple births.

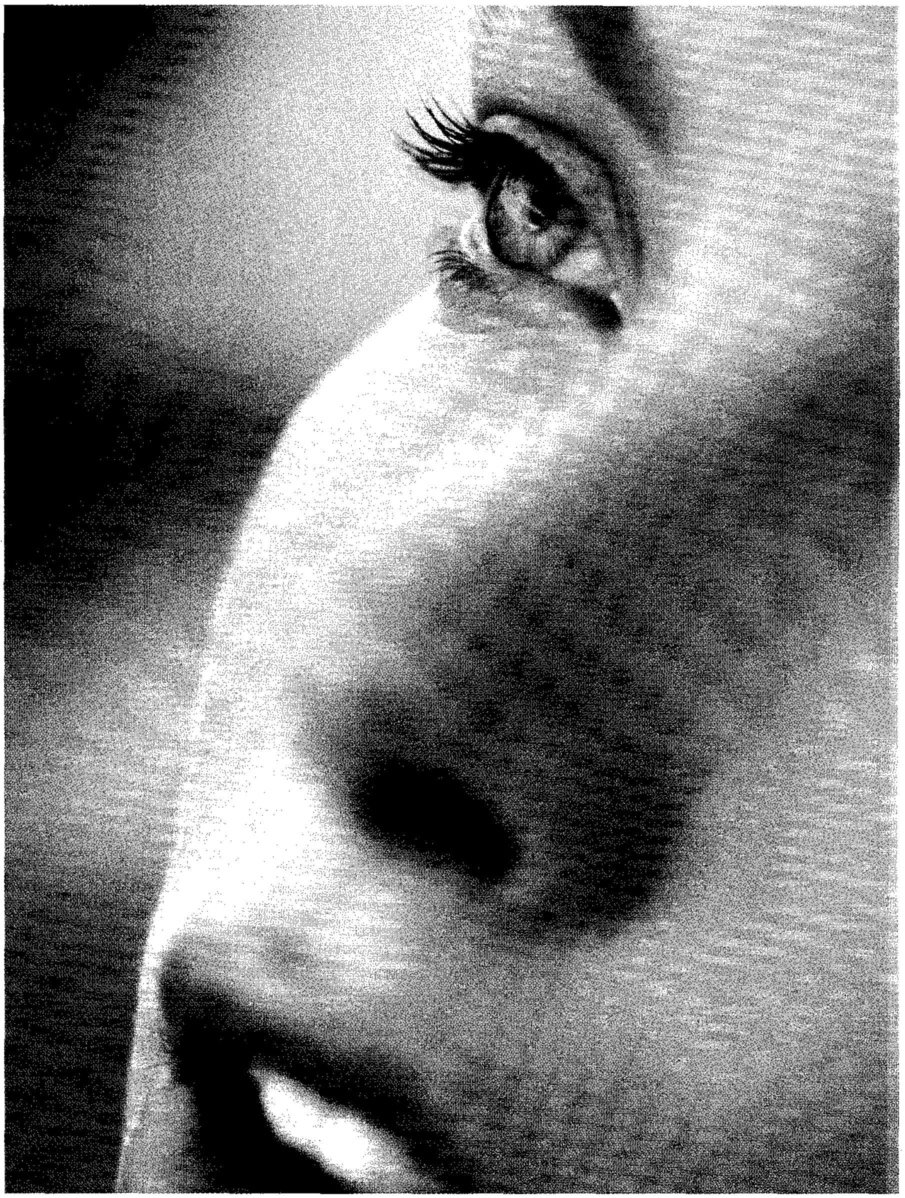
Feeling Good, Looking Good

Men and women are no longer shy about admitting that the image in the mirror reflects their general well-being and sense of health. Plastic and cosmetic surgeons are in the forefront of making those mirrors smile back at us, but so are a number of other experts available to help us look and feel our best.

A Broad View

Vincent C. Giampapa, M.D., FACS, medical director of **Plastic Surgery Center Internationale** (89 Valley Rd., Montclair, NJ, 973-746-3535, www.youthfulneck.com and www.giampapainstitute.com), is on the cutting-edge of a new way of thinking. He and a handful of forward-looking colleagues are considering how to attack aging before its lines and wrinkles require intervention. "I want to not only treat the results of aging with the technological advances of surgery, but also actually address the aging process itself on the inside," he

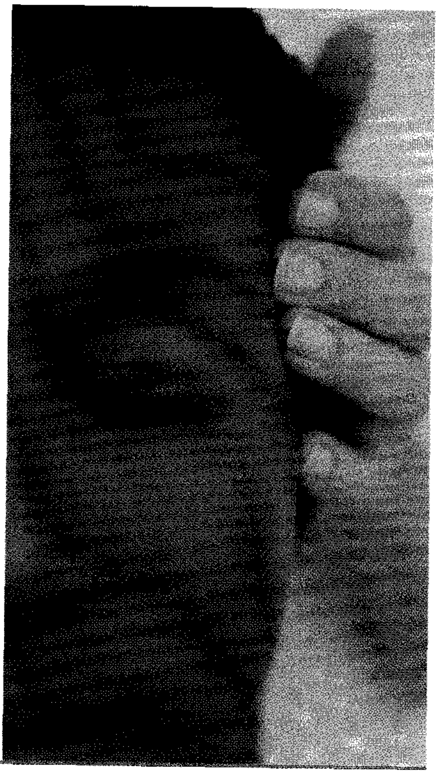
> "MEN AND WOMEN ARE NO LONGER SHY ABOUT ADMITTING THAT THE IMAGE IN THE MIRROR REFLECTS THEIR GENERAL WELL-BEING AND SENSE OF HEALTH."

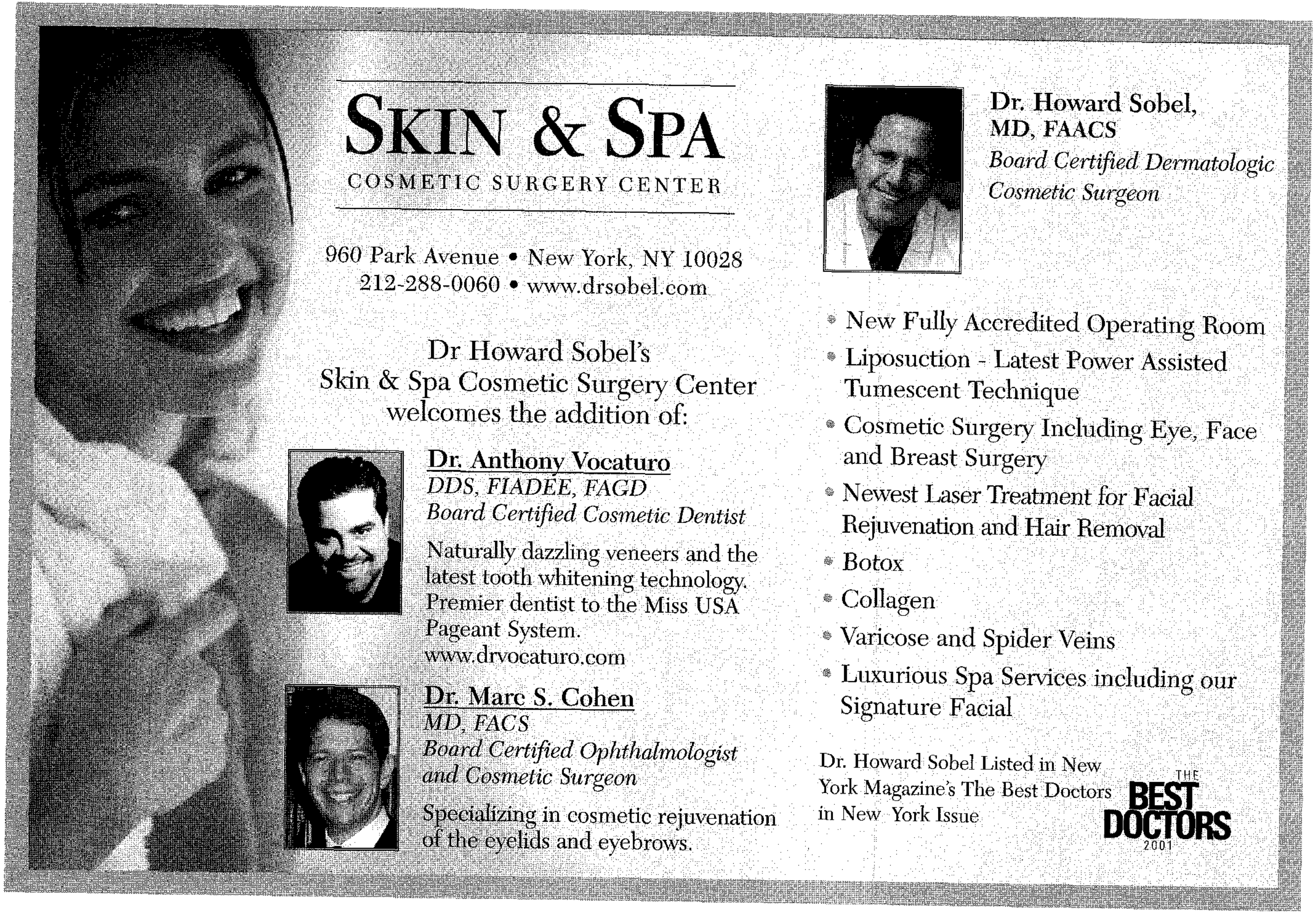


says. Dr. Giampapa's patients now have the option of signing up for an "age management program" that keeps abreast of new DNA research, nutritional approaches, and other advances so that patients can take advantage of all the medically feasible options of slowing down aging, including but not always using surgery.

Another comprehensive approach to wellness awaits at **Haelth** (599 Broadway at Houston Street, 4th floor, 334-9600, www.haelth.com), a complementary health center that provides a broad range of integrated services from exercise, nutrition, personal training and massage, to traditional Chinese herbal therapies, acupuncture, yoga, tai chi, and meditation — all under one roof. What makes Haelth unique is that while you can come in for an individual service (say, a yoga class or to get a massage), you can also opt for a larger, more thorough regimen. Led by program specialists who are registered nurses, the Haelth team will take an in-depth health history and look at your medical status and lifestyle to design a custom program which meets your needs.

Many poor habits contribute to undermining health, and hypnosis can be a powerful tool toward change. At **Skyler Madison Wellness Center** (515 Madison Ave., 832-0707; 1 Kalisa Way, off Route 17N, Paramus, NJ, 201-967-0202; www.skylermadison.com), a thorough assessment of your behavior and motivations starts the process, whether it is weight loss, smoking cessation, or improving self-esteem. Hypnosis, along with counseling and life coaching, are custom-tailored into a unique, holistic program that really works!





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Dr. Howard Sobel Listed in New York Magazine's The Best Doctors in New York Issue

THE BEST DOCTORS 2001

MANAGING YOUR Health

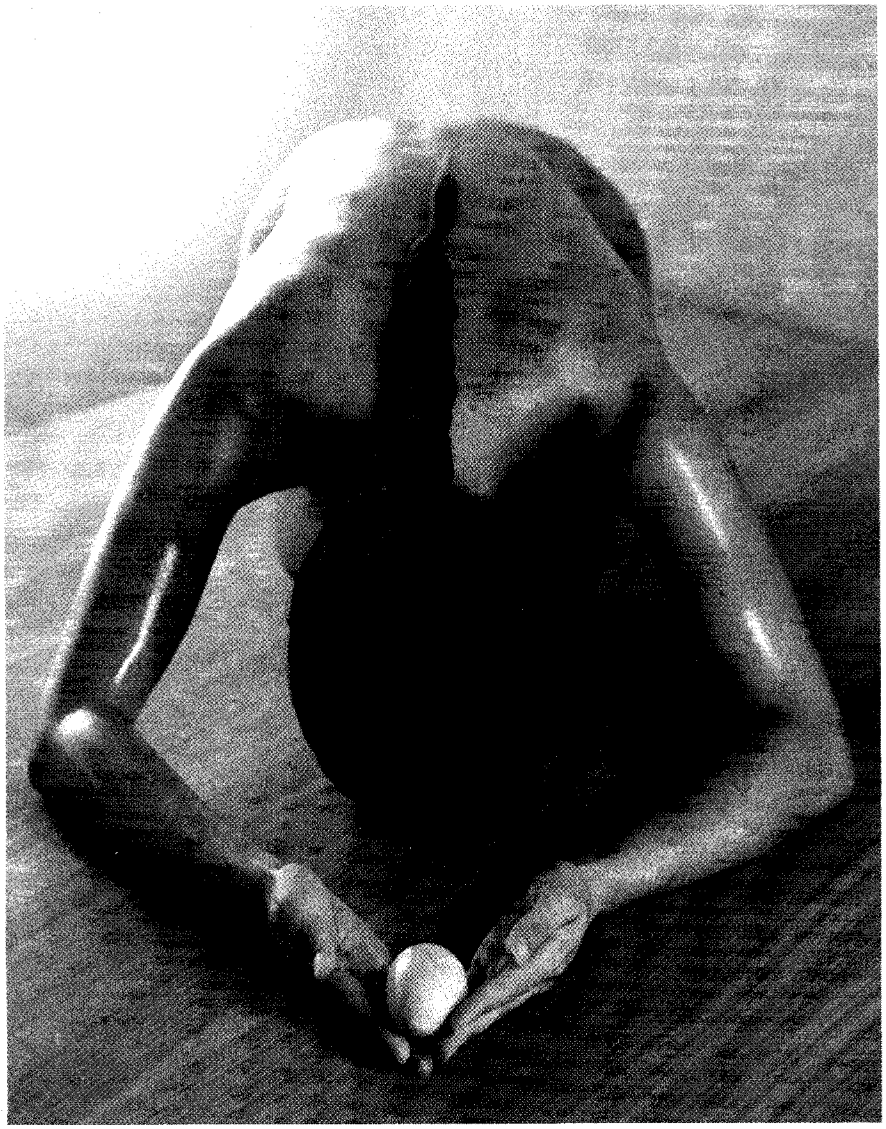
Body Beautiful

Exercise can work with surgical options and, for many, instead of such procedures. Callanetics, for instance, combines isometrics and isotonics, as well as principles of ballet and yoga, to concentrate deeply on thighs, abdomen, arms, and buttocks. According to Ruth Jeffries, owner of the **Manhattan Callanetics Studio** at Carnegie Hall (154 W. 57th St., Studio 832, 765-2900), "Clients claim that nothing lifts the behind like Callanetics." Fast visible results express the workout's signature!

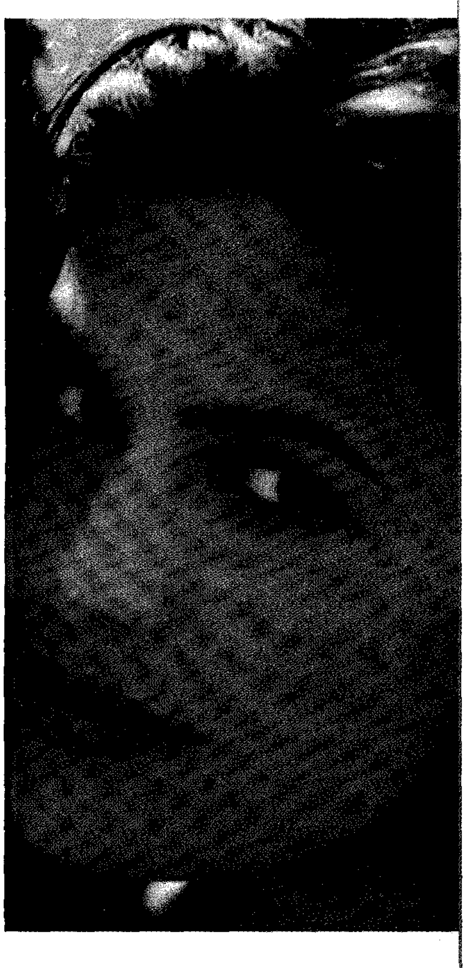
> "EXCERCISE CAN WORK WITH SURGICAL OPTIONS AND, FOR MANY, INSTEAD OF SUCH PROCEDURES. CALLANETICS, FOR INSTANCE, COMBINES ISOMETRICS AND ISOTONICS, AS WELL AS PRINCIPLES OF BALLET AND YOGA..."

Fabulous Faces

At the **SkinSciences Medi-Spa,**™ (**12 A** E. 72nd St., 517-6600;wwwskin-science.4ucom) Adrienne Denese, M.D., Ph.D., a Cornell-trained anti-aging specialist, employs skin care treatments to combat the effects of aging. The Anti-Aging Skin Sciences line treats wrinkles, sunspots, and age spots. Ceramide Eye Capsules contain a potent hydrating solution designed for the delicate skin around the eyes. The products Phase One and Phase Two shrink pores and eliminate age spots. And, there's even something for menopausal women — a cream made with natural progesterone.



Whatever your age, autumn skin needs freshening. Men, women, and even teens, should call **Lia Schorr Skin Care** (686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com), open seven days, for a "Crystal Peel" (Micro-Dermabrasion) a non-invasive skin resurfacing that treats a range of complexion imperfections, including exfoliating summer damage. Natural mineral crystals are propelled onto the surface of the skin for a powerful peeling action that helps reduce appearance of fine lines, wrinkles, blackheads, uneven pigmentation, enlarged pores, and scars.



Unique Plastic Surgery Practices

Many of New York's cosmetic and plastic surgery practices offer the latest techniques, but some deliver them in a setting that is designed to showcase unique advantages.

The face-lift has been updated by **Elliot W. Jacobs, M.D.** (815 Park Ave., 570-6080; www.plasticsurgeon-newyork. com) to include a sophisticated "microlift" that focuses on the triangle between the inner and outer corner of the eye and the corner of the mouth. "The smile lines are softened, the droopy fat around the eye is trimmed, and the whole face looks smoother and younger," says Dr. Elliot Jacobs. The subtlety of the procedure makes it a terrific choice for

Coffee

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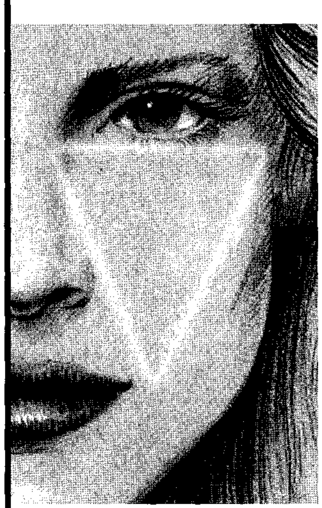
Staten Island: Bayley Seton & St. Vincent's **Westchester:** St. Vincent's

The Academic Medical Center of New York Medical College in New York City

New "Microlift" Targets Specific Areas of Aging



Early signs of aging first appear in the central area of the face. The new MICROLIFT, perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This technique gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated — lower eyelid skin is made smoother — cheekbones are enhanced — and nasal labial folds are softened.

ELLIOT JACOBS, M.D., F.A.C.S.
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370 Grand Avenue ▪ Englewood, New Jersey 07631 ▪ 201 666-6311

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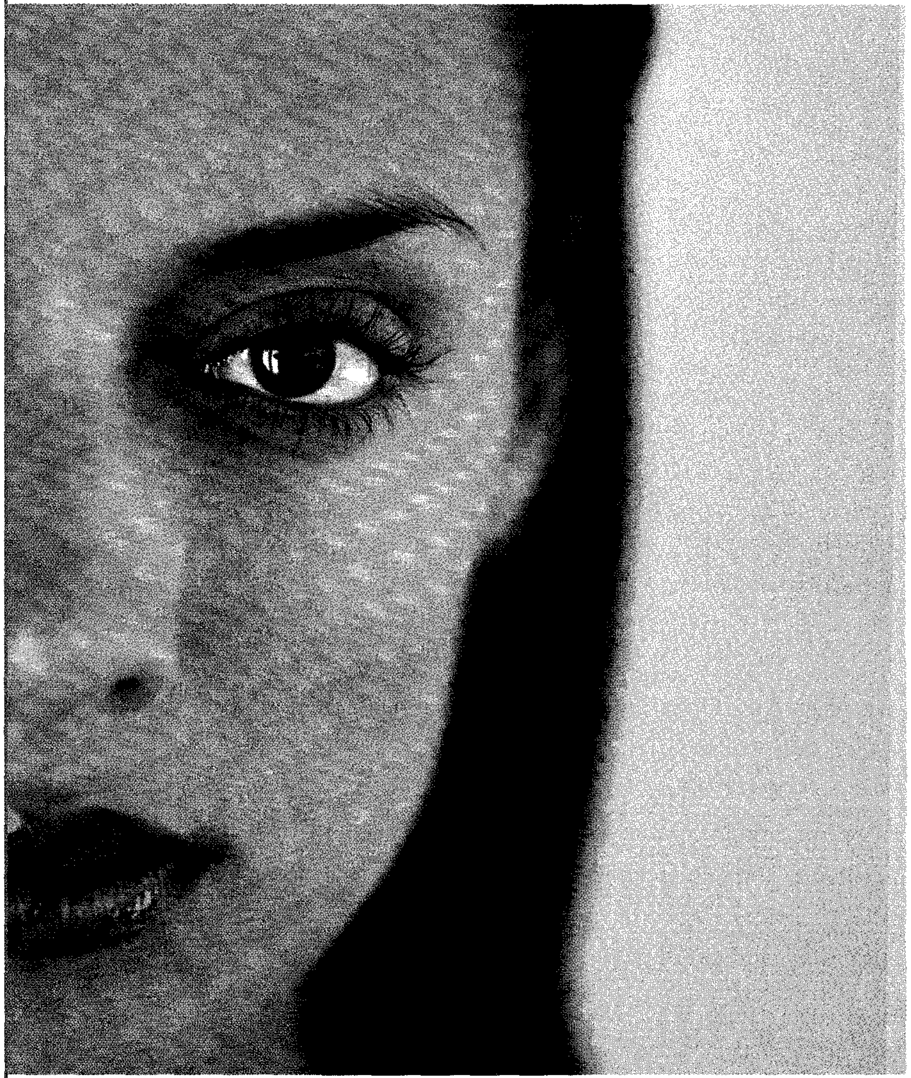
MANAGING YOUR Health



people in their 30s and 40s who are just beginning to show signs of aging. "The microlift is also great for people who have had prior lower-eyelid surgery, which removes the bagginess but leaves hollows. The microlift lifts up thicker tissue and rejuvenates the area," he notes.

For instance, Howard D. Sobel, M.D., director of **Dr. Sobel's Skin & Spa Cosmetic Surgery Center** (960A Park Ave., 288-0060; www.drsobel.com), combines the latest in dermatology, cosmetic surgery, and face and body skin resurfacing, including lasers for hair removal treatments, under one roof in a full-service day spa alongside his fully accredited cosmetic surgery center and operating room. Specialties include Botox, collagen, and fat injections, treatment of spider veins, and chemical and micropeels. Now two physicians have joined Dr. Sobel to ensure collaborative and custom-tailored approaches. Marc Cohen, M.D., an ophthalmic plastic surgeon and Board-Certified ophthalmologist, has trained in Beverly Hills at UCLA and has worked on the eyes of many well-known personalities. Anthony J. Vocaturo, D.D.S., a Board Certified cosmetic dentist is widely known in the beauty-pageant and modeling industries. Dr. Sobel was voted one of the best dermatologic cosmetic surgeons in New York and specializes in tumescent liposuction with the new power-assisted technology, which is safer because it does not use general anesthesia. And, because you can stand the patient up, you can monitor gravity's role and get the patient's immediate feedback. On top of this, patients enjoy faster recovery time.

In the same vein, Teresita G. Mascardo, M.D., FACS, director of **Woman to Woman Cosmetic Surgery Center**, also has a full-service, state-of-the-art operating room suite on the premises (120 E. 61st St., 980-6890; www. womantowomancosmeticsurgerycenter. com), but what female patients really love is the all-woman staff. "Everyone from the secretaries and the technicians to the nurses, Board Certified anesthesiologists, and myself, are women," says Dr. Mascardo. The practice also offers skin care services all done by cosmetologists who are — you guessed it — women.

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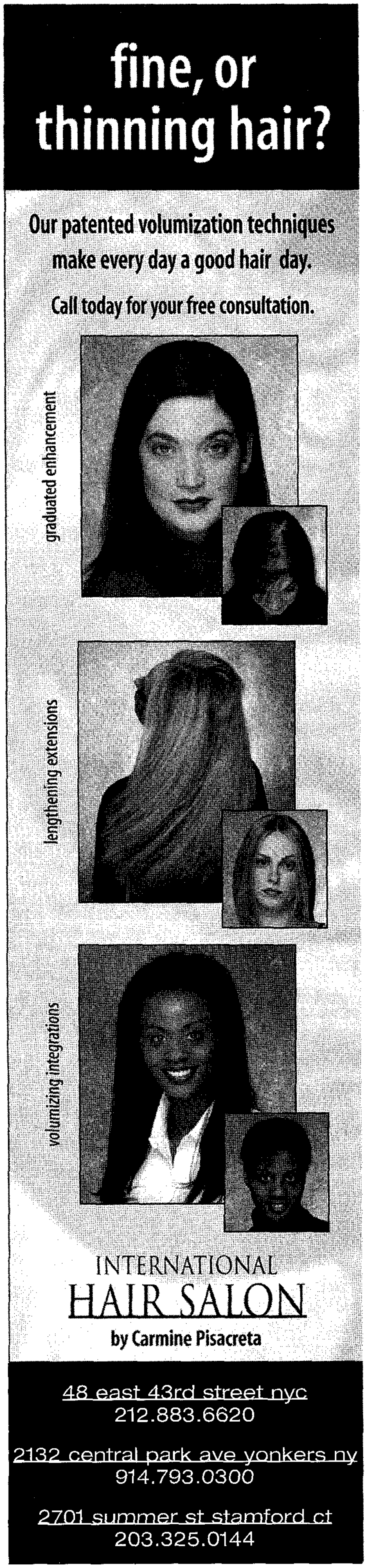

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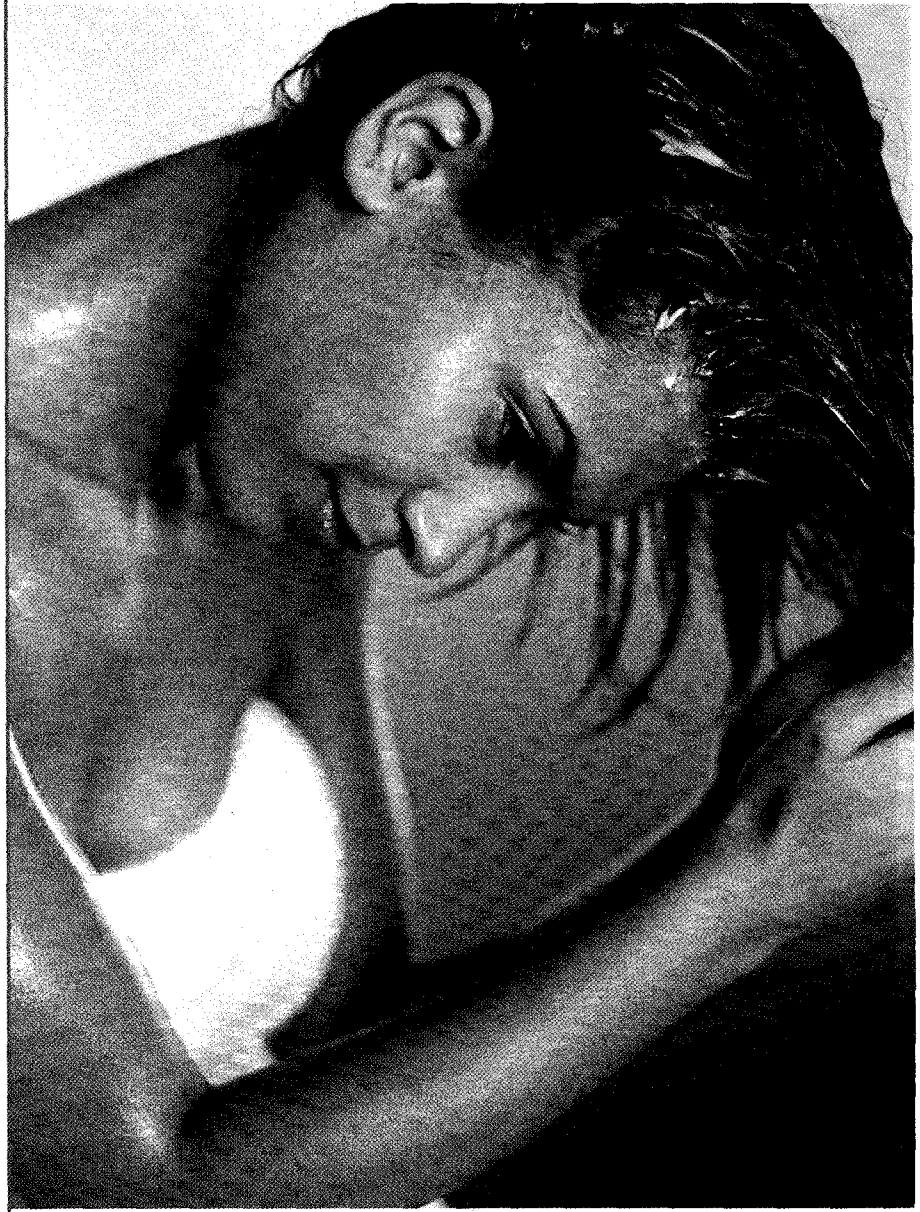
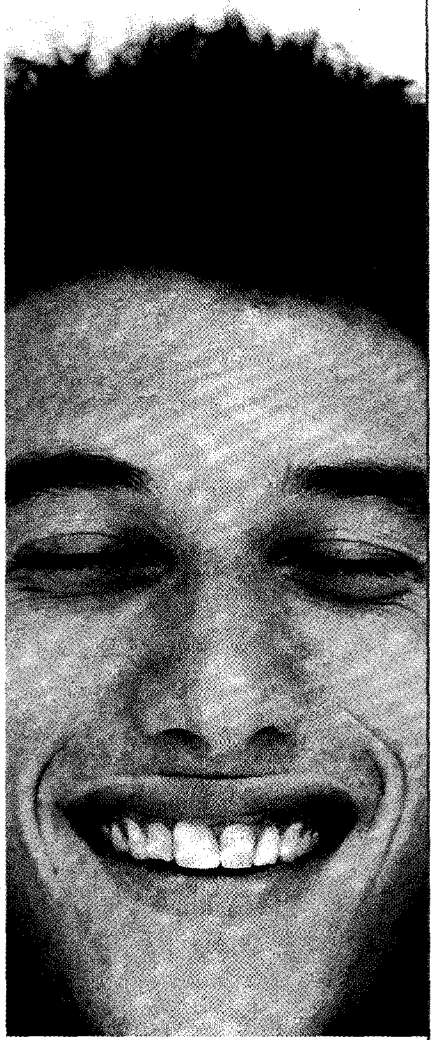
MANAGING YOUR Health

Hair Apparent

Hair loss or significant thinning can be emotionally devastating to women. Elline Surianello, founder — and client — of **LeMetric Hair Center for Women** (124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www. lemetric.com) knows this first-hand. "I have an hereditary condition called androgenetic alopecia, or female diffuse thinning, that affects more than 30 million women nationwide," she says. "I know how hair loss can be instantly aging."





But the good news is that hair loss can be fixed — no matter what the reason — if you go to someone qualified to deal with it, such as LeMetric, which designs, manufactures, and installs all types of hair-replacement systems depending on your needs. LeMetric's professionals stay on top of everything in the industry, including the latest hair-replacement craftsmanship from Italy.

If you're simply not pleased with the state of your hair — if it's thinning or damaged, for instance — the pros at **International Hair Salon** (48 E. 43rd St., 883-6620; 2132 Central Park Ave.,

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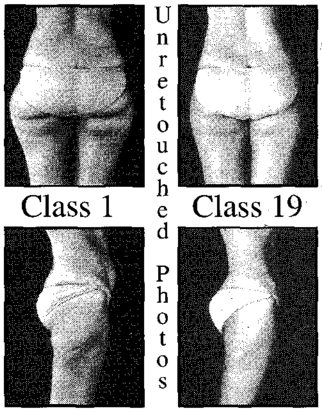

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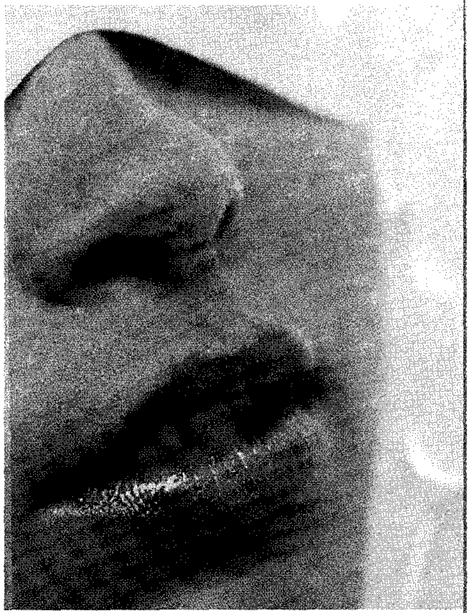
Many women with fine or limp hair turn to **Hair Blending® from Sequence** (1-888-BLEND-88, www.sequencehair.com). This method is guaranteed to add volume and length to your own hairstyle quickly, safely and naturally. Now Dino Dondiego, Sequence president and Hair Blending inventor, is introducing another breakthrough: Remi Hair. This 100percent pure and healthy human hair has an untouched cuticle layer, which results in the genuine luster of absolutely natural human hair, along with all the benefits of the Hair Blending process.

One person's "I want more," is often another person's "I have too much," and this is never more true than when it comes to hair. The good news is that for those interested in hair removal, there are many



options. New laser technology provides a safe, convenient solution to unwanted hair and is easier and more effective than other options. Laser hair removal is more permanent than waxing, takes less time than electrolysis, and is safe and effective for most skin types. At the **Center for Dermatologic and Cosmetic Surgery at Beth Israel Medical Center and St. Luke's-Roosevelt Hospital Center** (844-8817), laser hair removal is performed by Board Certified dermatologists.

You can eliminate unwanted lip hair, sideburns, chin hair, other facial furriness; or hair from any other part of the body with the newest, intense pulsed light system called Aculight™, available at **completely bare** (764 Madison Ave., 717-9300; 12 Chase Rd., Scarsdale, NY, 914-713-0200; www.completelybare.com). Aculight is equally effective for the unwanted hair on men's backs. The newest technology, IPL Epicacial™, can correct sun damage, increase collagen, and treat broken capillaries, making you look years younger.

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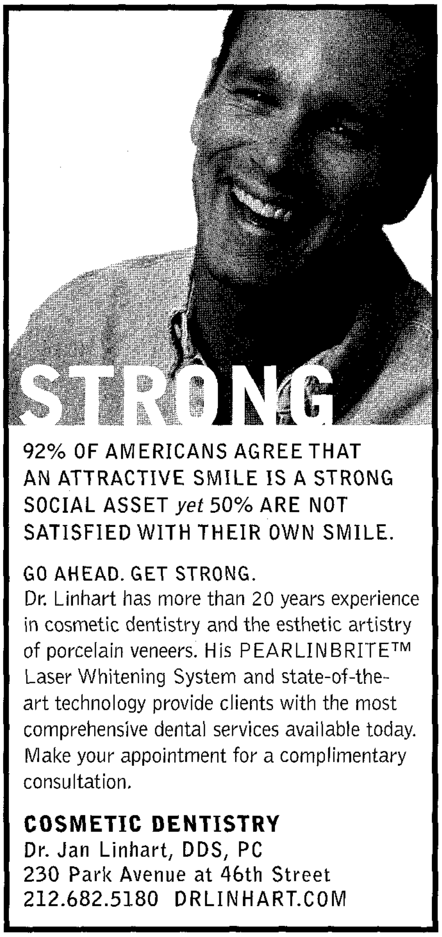

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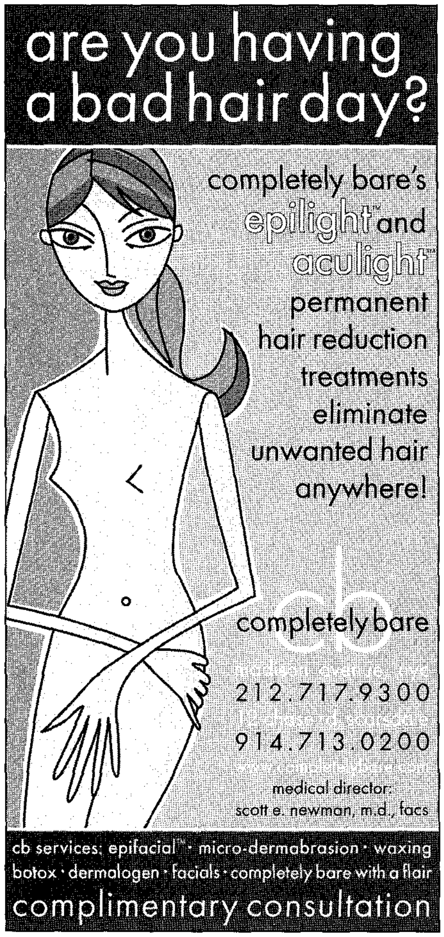

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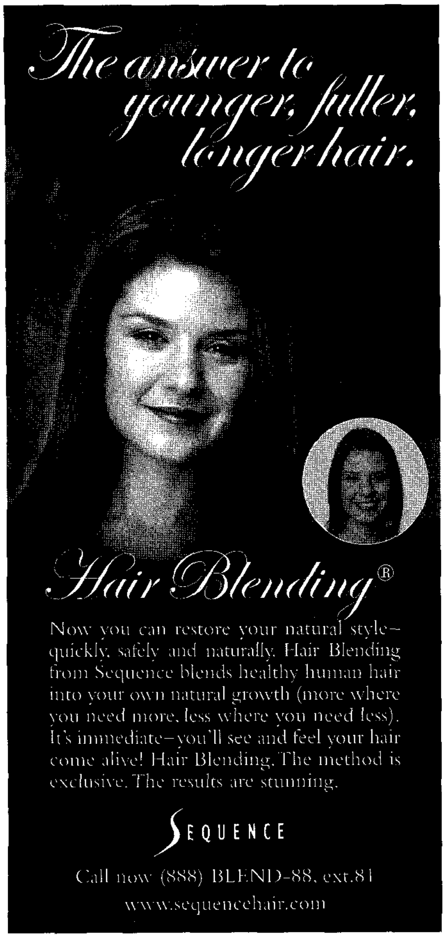
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Those Pearly Whites

"Both men and woman are realizing that of all the ways to enhance how one looks, beautifying one's smile is the quickest, easiest and most effective," says **Jan Linhart, D.D.S., PC** (The Helmsley Building at 230 Park Ave., Suite 1164, 682-5180; www.drlinhart.com). Dr. Linhart, known equally for his congenial manner and aesthetic ability in creating a natural, beautiful and younger smile, uses such enhancements as porcelain veneers and PEARLINBRITE™ laser whitening.

Park 56 Dental Group (120 E. 56th St., 826-2322; www.park56dental.com) offers the breadth of a private group practice with the pooled experience to cover a broad range of cosmetic dentistry and dental health. Howard Spielman, D.D.S., and Philip Abramsky, D.M.D., are general dentists focusing on porcelain restorations, oral health maintenance, and dental aesthetics. Jeffrey Rabinowitz, D.M.D., practices dental medicine, surgery and implantology. Gerald Herman, D.M.D., is a prosthodontist who specializes in full-mouth reconstruction, including crowns, bridges, implant-based restoratives, and smile transformations. The group's state-of-the art technology includes digital radiography, intra-oral cameras, "before and after" computer simulations, the highest standards of sterilization, many different bleaching options (one-day power bleaching or at-home systems), and 24-hour emergency care.

Many patients seeking complete smile make overs in an intimate, hands-on environment are turning to Brandon Huang, D.D.S., PC, of **It's All About The Smile** (19 East 80th St., 861-3240; www.madisonavesmile.com). To make the power of your smile convey your youthfulness

and health, Dr. Huang uses a potpourri of tools from porcelain veneers and full mouth rehabilitation to digital imaging, showing "before and after" the procedures, and bleaching techniques.

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Joel A. Nathan, M.D., medical director of **Addiction Recovery Institute** (244 Madison Ave., with locations in Manhattan; Westchester; Great Neck; and Westport, Connecticut, 212-223-3600; www.detox24.com), reports that addicts fear detoxification because of the debilitating physical effects. Using the latest advances in addiction medicine, ARI offers discreet, affordable, and comfortable options for detoxification. While they deal with nicotine, alcohol, prescription, and recreational drugs, ARI's specialty is a 24-hour detoxification procedure, under anesthesia, for opiate-based drugs.

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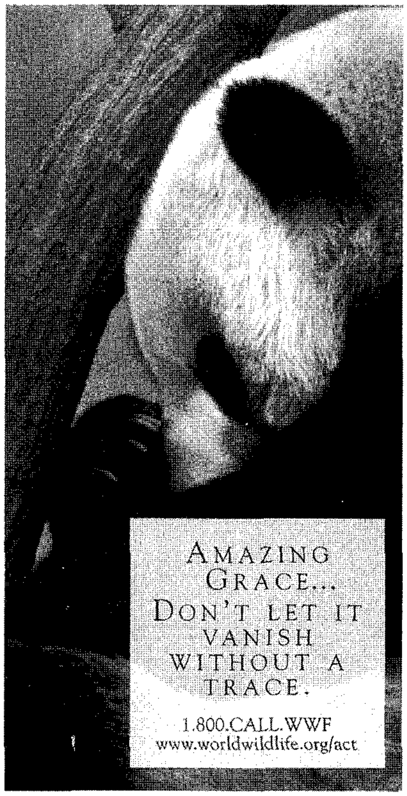

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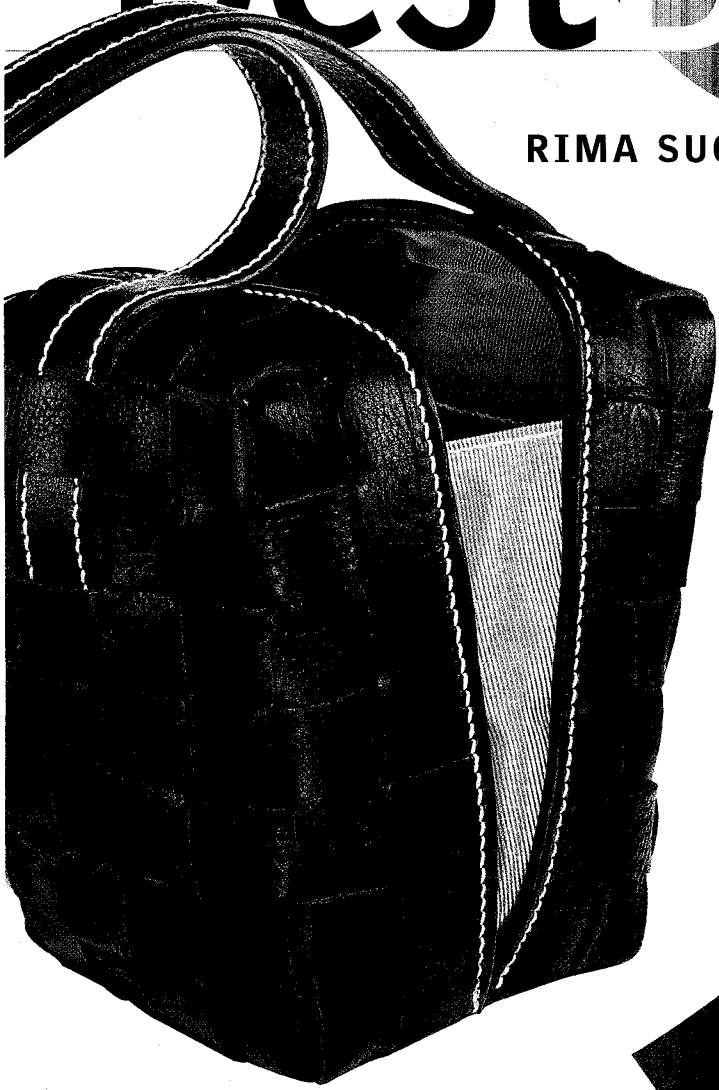

Think out of the Box

Sure clutches are chic—except at those moments when you're attempting to wrap your perfectly manicured fingers around your drink and reach for an hors d'oeuvre. Eloise Rae's box bag offers a more hands-free approach. It is large enough to fit Palm, cell, wallet, and a lipstick or two, and has an adjustable strap. Available in red, chocolate brown, or black leather ($248).

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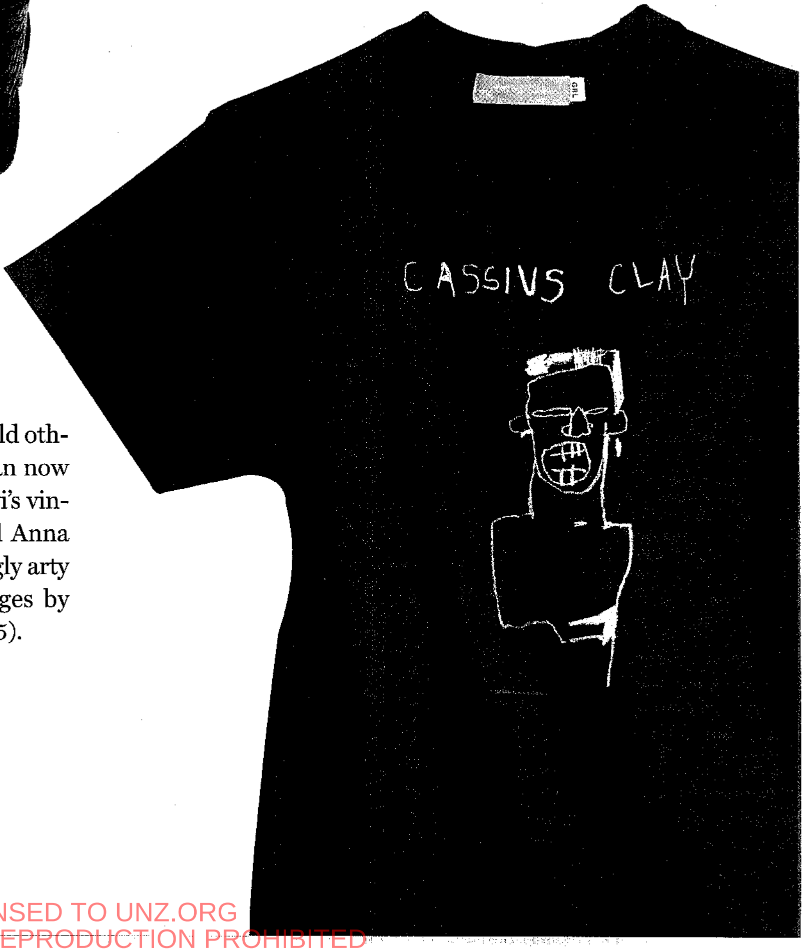

Tee Parlor

Williamsburg hipsters who would otherwise head to SoHo to pick up their glad rags can now find their favorite labels—William Reid, Orfi, Levi's vintage, Katayone Adeli, Marc by Marc Jacobs, and Anna Sui—much closer to home. ISA is full of appealingly arty gear, including these T-shirts by 2K with images by Warhol, Bauhaus, and, shown here, Basquiat ($35).

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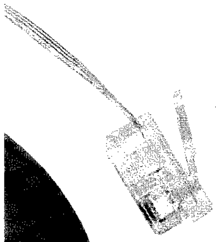
Tired of those unsightly bulges in the outer pocket of your laptop case? These sleek cord cases keep modem lines from twisting up, retract on command, and come in lots of cool colors, including blue, orange, purple, graphite, silver metallic, ice white, and matte black ($12).



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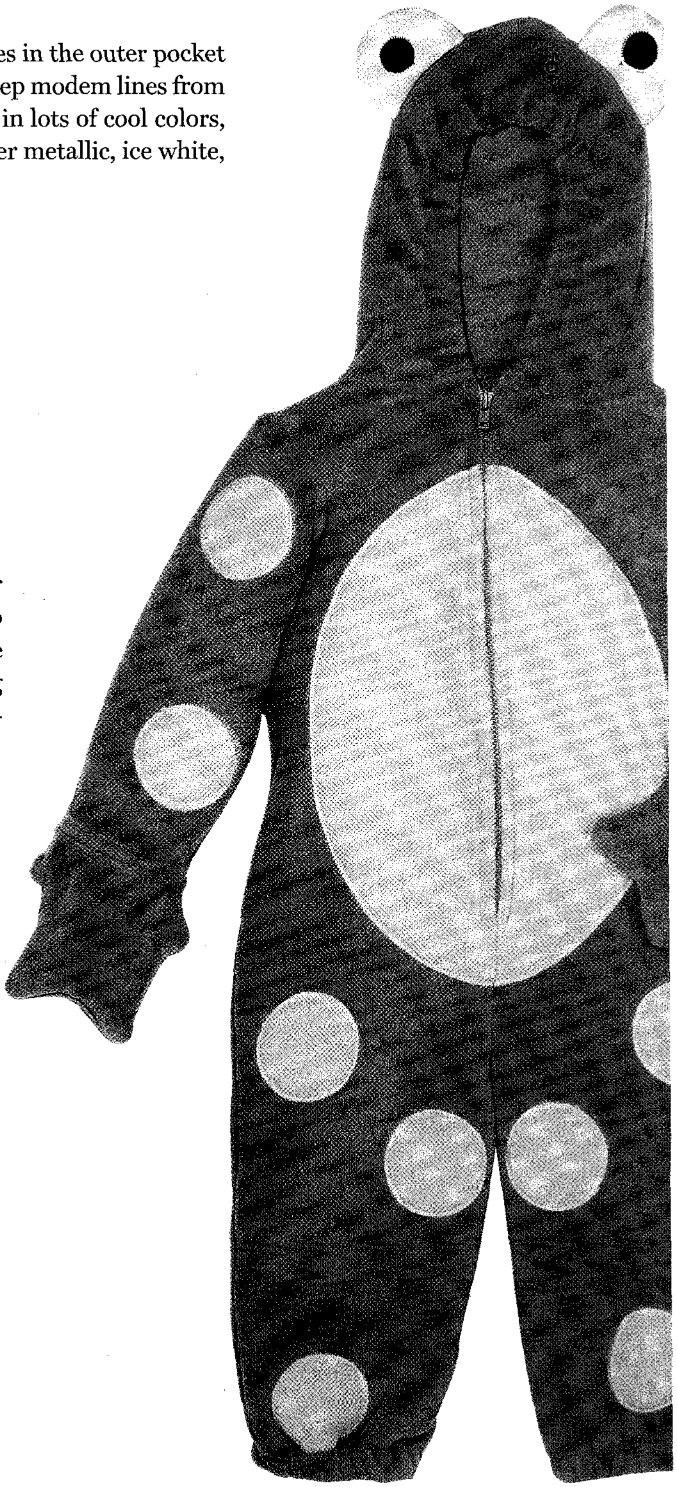

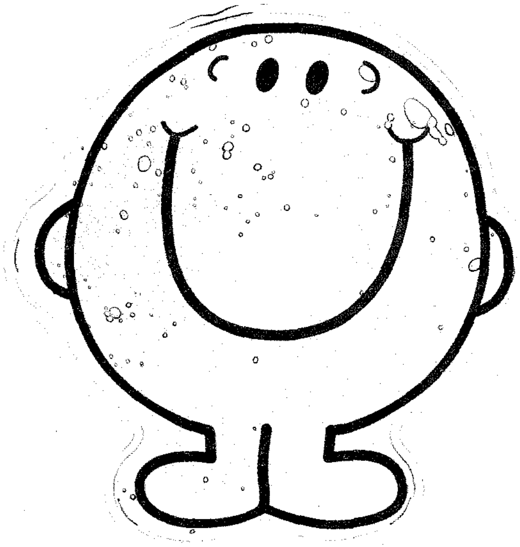

Shiny Happy People

In the world of bumps and bruises, ice packs are a necessity. They are also usually blue and boring. Not Mr. Happy: This cute little guy can be used as a cold pack or even as a warm compress (after soaking in hot water), and he's bound to coax a smile out of any crying kid—big or small ($10).

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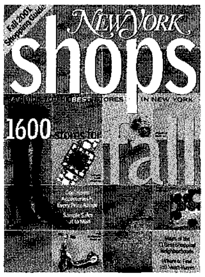


Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 888-860-2319 ($4.99 plus $2 shipping and handling).

PHOTOGRAPHED BY MICHAEL KRAUS

Fête Accompli

The party line: Publicist Lara Shriftman tells how to use homespun invitations and heady Indian ambience to surprisingly chic effect.

WE ALL KNOW HOW a fabulous party looks: the flowers, the table settings, the flattering light. But being a great host isn't just about coughing up the money for engraved invitations. "Often we'll have to work on a budget," says Lara Shriftman, a partner in **Harrison & Shriftman**, the firm that organizes some of New York's most glamorous events. "It just means that you have to be more creative." Here are her tips on hosting a shindig that seems far costlier than it is.

Invitations: "Use your computer," Shriftman says, but never send a mass e-mail. Check out Tiffany's or Kate's Paperie for inspiration. Then make up your own invitations and print them on colored card stock from **Jam Paper**. Don't forget the details: "It's always important to have a cute stamp."

Music: "Contact a favorite D.J. and ask if he has a compilation," Shriftman says. "And make copies for goody bags." Or pick up ready-made mixes: Two of Shriftman's favorites are *Pure 80's* and the *Cruel Intentions* soundtrack (available at **Tower Records** or **HMV** stores).

Decorations: "At **Ikea**, they sell all shapes of glasses for a dollar," Shriftman says. "Put votive candles in the bottom and then put them *everywhere*." She also suggests using amber-tinted lightbulbs (at **Kmart** stores) to create a sexy mood.

Food: "The key is the way you serve things," says Shriftman. "Try Ben & Jerry's bars served on a colorful tray, or make ice-cream sandwiches using frozen dough or store-bought cookies. I like to empty a watermelon and fill it with fruit salad soaked in vodka. When all else fails, fill up big glass bowls with M&Ms."

Location: If you can't fit the party in your pad, take over a cheap, ethnic, BYOB restaurant—Shriftman has used **Rose of Bombay** (326 E. 6th St.; 212-982-8848)—and invite enough people to fill it. For around $20 a person, you get a multi-course meal and the run of the place. Bring your own booze, place cards, and party favors, and tell the waiters how you want things served. Commandeer the CD player, and it's your party. AMY LAROCCA

Picks of the Week

J. Lindberg's preppy-with-an-edge men's and women's things are less than half-price, mostly under $60. Leather is $100 to $250; accessories are $5 to $20. *588 Broadway, near Houston St., fourth floor (212-625-8600); A.E., M.C., V.; Mon.–Fri. 10–6, Sat. and Sun. noon–5; 10/22–10/28.*

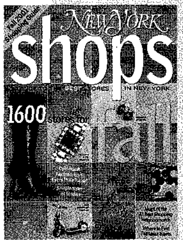
Mark Snider, Leigh Bantivoglio, Patch NYC, and other home- and fashion-accessories folks are clearing out bags, hats, jewelry, scarves, lingerie, and pillows, all prices are wholesale and below. *27 W. 20th St., near Fifth Ave., seventh floor (212-868-2184); cash only; Fri. noon–7, Sat. noon–6; 10/26–10/27.*

Liora Manné's painterly Lamontage-style rugs are at least half off at the showroom, from $200 to $5,000. Place mats and coasters are $12 to $60. *210 Eleventh Ave., near 24th St., seventh floor (212-989-2732); checks, A.E., M.C., V.; Thur. and Fri. 10–6, Sat. noon–6; 10/25–10/27.*

Joan Vass's chic classics are up to 70 percent off. Hand-knit sweaters are $120 to $300; silk shirts are $100 to $150; evening dresses are $200 to $600; coats are $250 to $500; shoes are $30 to $75. *36 E. 31st St., third floor (212-213-0405); A.E., M.C., V.; Thur. 10–5; 10/25.*

Atlantic Avenue is lined with stores selling furniture and accessories (antique and contemporary). From 6 to 9 P.M. on Thursday, October 25, you can see all and get free drinks and 10 percent off (discount is good through October 31). *Atlantic Avenue between Smith St. and Third Ave., Brooklyn (718-852-7418).*

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.

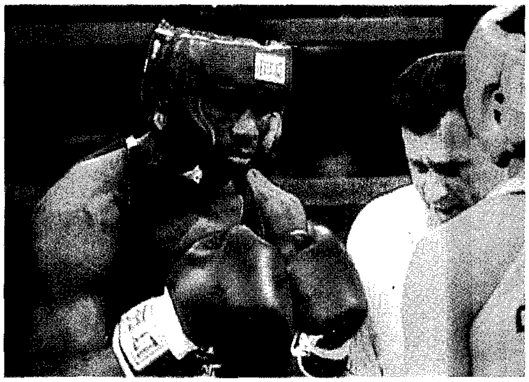


Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 888-860-2319 ($4.99 plus $2 shipping and handling).

Illustration by Chuck Gonzales.

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos



Note: For guides to Halloween in New York, see page 108 and visit www.nymetro.com/halloween.

Movies

On the Ropes

October 25 at BAM

Following the success of *Hoop Dreams,* sports documentaries like *Go Tigers!* have drawn fans. Now Brooklyn Film Networks presents this film about George Walton (pictured) and the Brooklyn gym that produced champs like Riddick Bowe. (See listing, page 84.)

Theater

Bat Boy and *The Syringa Tree*

Reopening this week

Bat Boy and *The Syringa Tree* have virtually nothing in common: One is a musical about a humanoid bat (Deven May, pictured, with Kerry Butler) looking for love; the other, a one-woman showcase about class and race in South Africa. But each returns this week from its post-disaster hiatus, along with the downtown TKTS booth, now in a mobile home at the Bowling Green Park Plaza. Visit www.tdf.org/programs/tkts for further information.

Restaurants

A Taste in Tribute to Brooklyn's Bravest

October 29

Twenty-five of Brooklyn's best restaurants join forces at Borough Hall to commemorate the 95 Brooklyn firemen who died on September 11. Participants include the River Café, Gargiulo's, and Henry's End. All proceeds go to Brooklyn firehouses. (To reserve, call 646-562-0550, ext. 28.)

Dance

Corroboree

Begins October 24

The Brooklyn Academy of Music opens its celebration of Australian arts—this year's edition of its monthlong Next Wave festival—with this program by the Bangarra Dance Theatre, an indigenous troupe that infuses traditional chants and rhythms with modern themes of substance abuse and prison life. (See listing, page 105.)

Best of the Week

Books

Norman Rockwell

By Laura Claridge; Random House; $35

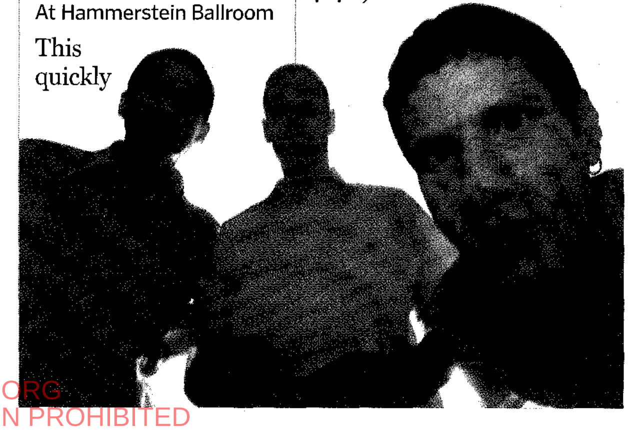
Was Norman Rockwell a badass? According to this biography, his personal life wasn't all buggy rides and soda fountains. Instead, we get a chronicle of debilitating depression, a steady stream of wives, and seriously disgruntled children. In bookstores now.

Nightlife

New Yorkers Against Violence

At Hammerstein Ballroom

This quickly arranged October 28 benefit has a stellar bill: After all, the Beastie Boys (pictured) headline. Other performers include Cibo Matto, the Strokes, and Rival Schools. Proceeds go to a disaster-relief fund run by the New York Women's Foundation and the New York Association for New Americans. Tickets are $50. (For info, call 212-307-7171.)



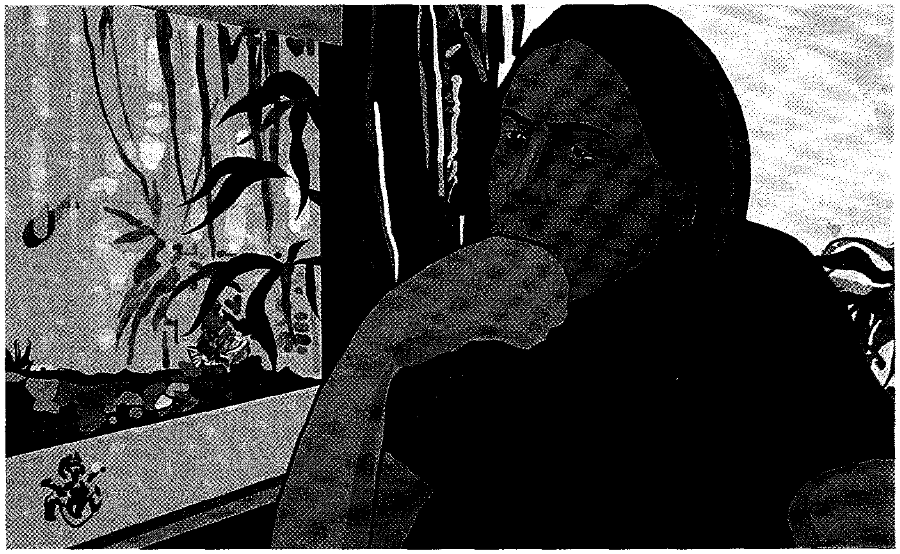
Photographs: clockwise from top left, WinStar Cinema; Sean Murphy/Camera Press; Joan Marcus.

MOVIES PETER RAINER

Dreams Work

Richard Linklater's resonant *Waking Life* pushes animation in ways that are challenging and sensuous; Drew Barrymore outshines her latest vehicle.

RICHARD LINKLATER'S **Waking Life** is an astounding, one-of-a-kind movie. A live-action film shot and edited on digital video, it was then "painted over" by more than 30 computer-graphics artists under the supervision of art director Bob Sabiston, and the result has a shimmering sinuosity. That's entirely appropriate for a movie about consciousness and dream states and how we apprehend reality. A nameless young man, played by Wiley Wiggins, passes through a linked series of vignettes in which people, singly or in groups, offer up their philosophical ramblings and *pensées*. As with the boy, we are never sure what is real and what is a dream. The imagery may pulsate, but the dialogue track is recorded straightforwardly, without artifice, and the clash between eye and ear is highly evocative and unsettling. Watching this film is like inhabiting two planes of emotion simultaneously, one soaring, the other down-to-earth. We're pulled in opposite directions, and yet, as both an intellectual and sensual experience, it all adds up. Or, to be more exact, the disarray of moods and ideas in this film forms its own kind of completeness. Linklater doesn't attempt to tie anything up, because life can't be tied up. Like any card-carrying postmodernist, he has a profound respect for ambiguity.



Fantasia: Actor Wiley Wiggins, morphed into an animated character, in *Waking Life*.

I realize this may sound like a snooze, or, worse, a pretentious snooze. It's anything but. If there was ever a film that made ontological exploration fun, this is it. Linklater uses a tango-music track, and you can see why: With its split-second way of turning the corner on emotions, from the giddy to the tragic and back again, the sound of tango has the same sensual pliability as filmed animation. *Waking Life* revels in the chaos of conceits and of dreams, but in the process of taking itself very seriously, it also has a frisky, self-deprecating side. (In one scene, a band of men declare that they are "all theory and no action.") Linklater is like some brainy philosophy grad student who sees both the fervor and the whimsy in all this conceptualizing. For a movie that is so metaphysics-minded, it has an almost tender acceptance of how people can be bollixed by their own high-flown ruminations. It also has an awareness of how ideas can madden people and rip them out of their senses; a monologue of a jailed, vengeful man, his head a red bulb of hate, is particularly terrifying.

The mood of impassioned, questioning sympathy in *Waking Life* is similar to Godard's in his films from the sixties and seventies, especially *La Chinoise*, with its agitating intellectual renegades. Linklater didn't write his screenplay, exactly; for the most part he shaped and orchestrated the self-scripted discourse of his separate characters, each chosen for their oddball passions. (Ethan Hawke and Julie Delpy, from Linklater's *Before Sunrise*, and Speed Levitch, the motormouth real-life tour guide from the documentary *The Cruise*, all turn up, but most of the other performers, including Linklater himself, are nonactors.) At one point, somebody tells the boy, "Your life is yours to create," and that's the spirit of the movie, too; Linklater and his animators appear to be whipping up the experience right before our eyes (although, in fact, it took about 250 hours of animation work to create each minute of film).

There's an awed wonderment at the core of *Waking Life*, not only for what it means to be wide-eyed but also for the properties of film itself. Much has been made by film theoreticians of the dreamlike nature of moviegoing, and most of the time this talk is just babble; if anything, we watch movies, good ones anyway, in a state of *heightened* consciousness. But Linklater is right in believing that, in the way movies are put together, their sense of time and place and memory mimic the nonlinear jumble of how our minds work. At least that's how *Waking Life* works. Its young

Waking Life
Directed by Richard Linklater.

Riding in Cars With Boys
Starring Drew Barrymore.

The Last Castle
Starring Robert Redford.
See Movies listings for details.

Illustration by Mary Varn.

visionary, who seems to be living inside a lucid dream, is the viewer's counterpart. Like him, we find ourselves fighting our way out of false awakenings. *Waking Life* may have been shot initially in a live-action format, but it needed the shape-shifting fluency of animation to bring out its essence. After you've finished watching it, you can't imagine it being done any other way.

DREW BARRYMORE DOESN'T PLAY BIG DRAMATIC moments as if they were big dramatic moments. I mean this as a compliment. In **Riding in Cars With Boys**, her puckish wiles continually undercut the slobberiness. Based on the best-selling memoir by Beverly Donofrio, the film is about her travails as a 15-year-old high-school dropout mother and the messiness and victories of her life over the next twenty years. In other words, it's a movie about a survivor, a genre particularly prone to hearts and flowers. Beverly is supposed to be a bad girl running with the wrong crowd, but most of the time she seems to be right out of a serioso episode of *Laverne & Shirley*, the TV series that co-starred this film's director, Penny Marshall.

Beverly's yen to chuck her dismal working-class existence, go to college, and become a writer doesn't take hold of our imaginations, perhaps because her writing is never shown to be much more than a lark and because, despite having a junkie husband (Steve Zahn) and a distant father (James Woods), she seems to love her son and accept her life. *Riding in Cars With Boys* is an example of a movie wanting to be one thing (comically soul-searching, triumphant) and turning out to be another (sentimental, sitcomlike). It doesn't even show much of Beverly riding in cars with boys. But thank God for Barrymore: When Beverly's water breaks and she looks down at her feet and cries, "This is so gross," you know how good this actress can be, and how good this movie might have been.

IN **The Last Castle**, ROBERT REDFORD IS A court-martialed three-star general in a military prison run by a fanatically envious warden (James Gandolfini). Redford rallies the criminally abused prisoners to revolt. The film, directed by Rod Lurie and written by David Scarpa and Graham Yost, plays out like *Cool Hand Luke* meets *Attica*, and it's quite the silliest thing. Did I mention that the despicable warden plays classical music in his office? ■

cue

BOOKS DANIEL MENDELSOHN

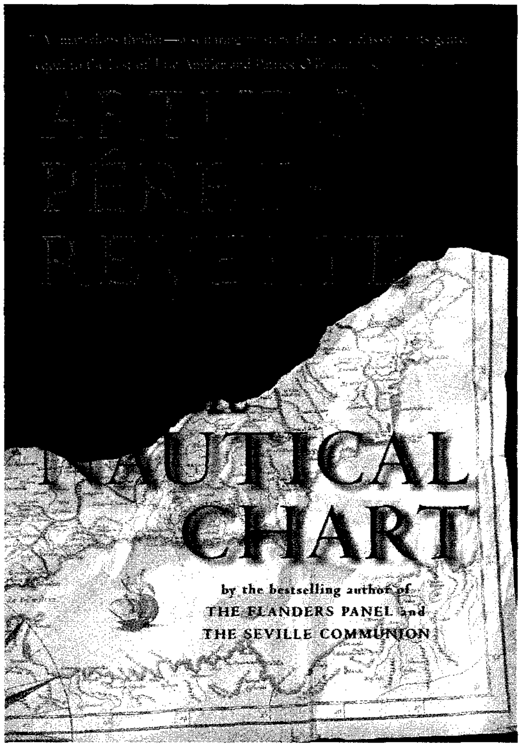
Waterworld

Lurking beneath this formulaic sea thriller is a thoughtful novel about narrative, genre, and literature.

IF SOMEONE—A PUBLICIST FOR A major publishing house, say—were to recommend a novel to you on the grounds that it had been hailed as a "marvelous thriller" of the "seafaring mystery" genre, what would you do? Unless you're a hard-core Clive Cussler fan, you'd probably do what I did with **The Nautical Chart**—let it languish in dry dock, not in spite of but because of that front-cover rave. It's not that I don't like thrillers, or oceans, or ships: I do. But anyone who, like me, accompanied Cussler's indefatigably butch and resourceful hero Dirk Pitt to the bottom of the Atlantic to *Raise the Titanic!* 25 years ago probably came to this conclusion: However much fun this may be, the pleasures (and characters) this particular brand of thriller offers—like those in any kind of genre novel—are as predictable as the tides. If you've seen one hunt for the *Titanic*, or for *Red October*, or whatever, you've seen 'em all; and life's too short to squander precious reading time on paint-by-numbers writing when you could be reading high literature, right?

The Nautical Chart
By Arturo Pérez-Reverte
Harcourt; 466 pages; $26.

Maybe not. In this engrossing and often beautiful new novel, Arturo Pérez-Reverte, whose past works include such highly regarded fictions as *The Club Dumas* and *The Seville Communion*, has created a hybrid like many of the creatures you find in Homer's *Odyssey* (to which *The Nautical Chart*, a novel obsessed with other works about the sea, constantly alludes). Combining mass-market pacing with Melvillean soulfulness and an amplitude of detail, Pérez-Reverte forces you to rethink the issue of genre altogether—not a bad thing just now, when the big chains have done so much to further separate, through their niche marketing, "literary" and "popular" writing in the minds of American readers . . . and writers.



There's no question that Pérez-Reverte's story takes you perilously close to the reefs of Cusslerland. The hero, Coy, a (what else?) glum loner, is a jazz-addicted merchant seaman who's been suspended as a result of a deadly navigational error; one day, while attending an auction of naval memorabilia, he falls for a (what else?) coolly beautiful blonde naval historian, Tánger Soto, who's bidding rather ferociously on an eighteenth-century nautical chart. The chart, we learn, holds the key to the location of the wreck of the *Dei Gloria*, an eighteenth-century brigantine with an intrigue-shrouded history—and a cargo of uncut emeralds. As Coy becomes more besotted with the elusive Tánger, he becomes more deeply drawn into her plan to locate the wreck. There are obstacles, naturally, not least an unscrupulous, slickly ponytailed treasure hunter named Palermo and his "melancholy dwarf" henchman, Horacio Kiskoros.

But if the breathless race against the bad guys gives *The Nautical Chart* its giddy momentum, it's not what makes this book exceptional. As the swashbuckling narrative pounds on, the author keeps stopping to provide almost perversely languid flashbacks of Coy's former life as a merchant seaman: nuanced vignettes of the bar fights, the bored days at sea listening to CDs over and over, the storms and women and captains that Coy's survived. These memories, which gain texture from Coy's book-learned nostalgia for a time when sailoring was more than just getting "from point A to point B," give poignancy and emotional heft to a kind of tale that is typically concerned with neither. Such passages—the "literary" bits—are worthy of anything that Coy has read in his library of all-nautical books. To say nothing of what the other rather dolorous characters curl up with in their berths: "Dinesen, Lampedusa, Nabokov, Durrell," among many others, not to mention Proust.

The many allusions to other works of literature are part of a strategy designed to make us reconsider the notion of genre and think about the mechanics of narrative itself. "She should write novels," Coy thinks, listening to Tánger; "Your story wouldn't make a good B movie," Palermo sneers; "You tell the story very well," someone tells Coy. You'd have to go back to *The Odyssey* to find a gripping seafaring tale as self-consciously obsessed as this one is with how well it's being told. Pérez-Reverte needn't worry. "All books that involve the sea, from *The Odyssey* to the latest novel by Patrick O'Brian, are interconnected, like a library," Coy observes at one point. In *The Nautical Chart*, the author has crafted a work whose intentional, delicious, and old-fashioned blurring of the distinction between high literature and pop entertainment entitles it to a space of its own in that library—and in yours. ■

TELEVISION JOHN LEONARD

Empire State

On the History Channel, Simon Schama continues his scholarly—and hugely entertaining—history of England.

A History of Britain
Monday, October 29, 9 to 11:30 P.M.; Tuesday, October 30 *through* Thursday, November 1, 9 to 10:30 P.M.; History Channel.

IN THE MANUFACTURE OF ECCENTRICITY, nobody does it better than the British. Back when they had an empire, travel writers were a specialty, road-runners to remote precincts with peculiar habits and opinions. More recently, scholar-hosts of television series have charmed, snarled, and snobbed their vagabond way into our affections. A Kenneth Clark (on art), a Jacob Bronowski (on science), and a David Attenborough (on feathers, fur, and fins) not only told us terrific stories but also took everything personally, curling lips and stamping feet. To their cranky number add Simon Schama, who spent many hours last fall dragging British history from the neolithic Orkneys to the plays of Shakespeare, and who returns now with five more installments of **A History of Britain**, from Elizabeth I and Mary, Queen of Scots, through the American Revolution and Clive of India.

While Schama professes history at Columbia University, he was born in London, was educated at Cambridge, used to teach at Oxford, and has a long-term deal with the BBC. His polymathic books include *The Embarrassment of Riches*, about Dutch culture in the age of Rembrandt; *Citizens*, a history of the French Revolution that blames the bloody stuff on hack writers, bad actors, and Romanticism; and *Landscape and Memory*, in which territorial identity and the modern nation-state derive from an abuse of nature. On television, backed up by a Wagnerian *Gesamtkunstwerk* of production values—portraiture, jewelry, furniture, manuscripts, architecture, music, war, and weather—he is a remarkably engaging amalgam of Rod Serling and Lyle Lovett, in and out of a black leather jacket, slightly on the shady side of snide, performing a kind of jujitsu.

There is, of course, the Schama who relishes scholarship. (He is as fascinating here on how Elizabeth allegorized her Virgin Queenly self in peacock feathers as he was in *Citizens* on Masonic eyes, agate urns, pornography, and

Fighting Brits: Re-creation of British Civil War battle, circa 1640, in *A History of Britain*.

Photograph by Ex Production BBC.

Isis.) And he loves as much to dish the dirt. (Thus we hear lots about "the theatrical self-pity" and regrettable sex life of Mary, Queen of Scots.) But most of all, he'd rather moralize. As hard as he was last fall on Claudius and William the Conqueror, he was merely warming up for what he says this time round about Oliver Cromwell ("Moses descending from the mountain, not a happy prophet . . . in his exterminating-angel mode") and the Roundheads ("storm troopers of the Reformation . . . a Protestant Taliban"). And by the time he arrives at a far-flung empire where "profit turned, not on freedom, but on raw coercion," he is a very tall ship with contempt in his sails.

Not that he's perfect. You'd think someone who had already written a book deploring the French Revolution would jump at a chance to use the earlier one in England to comparison-shop among competing ideas of the Enlightenment on opposite sides of the Channel. I was brought up to believe that John Locke had been so appalled by what he saw of the "Glorious Revolution" that he more or less invented a social contract based on "latitudinarianism," which encouraged industrialism to get an earlier start in the British Isles than it did on the Continent. Schama, although he does mention David Hume and Adam Smith, seems more interested in the bad behavior of the English aristocracy. Maybe he's saving his ammunition for the nineteenth century.

But since Schama is the only talking head in his own mini-series, what we get is bound to be skewed. And that's all right by me. I'm tired of a history so evenhanded that it ends up metronomic and stupefying. At least he is full of passionate convictions. When he rolls poor Mary's severed head like a bowling ball across our optic nerve, we are reminded that the past was always personal for those who had to live there. Earlier on, he was reading runes, robbing graves, snorkeling in the sacred springs of Bath, and dog-paddling across the Channel on a dragonship with Norman skinheads. Now, while quoting John Milton and admiring Christopher Wren, he must face up to fire and plague and regicide, to the opium and slave trades.

As Joseph Conrad explained in *Heart of Darkness:* "The conquest of

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the earth, which means the taking it away from those who have a different complexion and slightly flatter noses than ourselves, is not a pretty thing when you look at it too much." So Schama seems to be on the verge of agreeing in this lavish, Waspish enterprise. While we are waiting around for the final batch of episodes in 2002, we might find that, just as the last word on imperial Spain will be written by outlanders like Carlos Fuentes and Gabriel García Márquez, so will the last word on the British Empire be written in its former colonies, on those darker continents, by people who aren't the least bit Anglo, Norman, or Saxon—by V. S. Naipaul, Salman Rushdie, Wole Soyinka, and Zadie Smith. They may indeed write that word in Shakespeare's English, the imperial tongue, but it will be seasoned with their own blood.

IN BRIEF TELEVISION

- **How to Kill Your Neighbor's Dog** (October 27; 8 to 9:47 P.M.; Starz!) stars Kenneth Branagh as a playwright whose writer's block is only compounded by a wife (Robin Wright Penn) who all of a sudden wants a baby, a mother-in-law (Lynn Redgrave) who moves into his house because of Alzheimer's, a neighbor whose barking dog won't let him sleep at night, and a stalker who uses his very own name. Only a little girl with a limp can lead him out of these wastelands.

- **The Sleeper** (October 28; 8 to 10 P.M.; BBC America), adapted from a novel by Gillian White, stars Eileen Atkins on her worst behavior, even though she may be innocent of the very last murder in a case that goes back more than 60 years. With Anna Nassey and George Cole as the elderly amateur detectives who abscond from a nursing home on Christmas Day to track her down. Quite wonderful.

- **The Wedding Dress** (October 28; 9 to 11 P.M.; CBS) is a magical garment—designed by Vera Wang—that, in all its moving around, manages to resolve the romantic problems of Tyne Daly, her real-life daughter Kathryne Dora Brown, Neil Patrick Harris, Margaret Colin, and several other actors who also seem to be enjoying themselves in two warm and fuzzy hours. ■

THEATER JOHN SIMON

Greek to Me

Mamma Mia! will surely please Abba's legion of fans; a story-theater adaptation of Ovid is all wet.

THE ITALIAN EXCLAMATION "Mamma mia!" usually expresses a not entirely pleasurable surprise or a not wholly unenjoyable shock. Emotionally rather than literally, it translates as "Holy cow!" Which is pretty much my reaction to the musical **Mamma Mia!**

Why the Italian title when the show takes place on a Greek island? Well, because that is the title of one of the preexistent songs of the Swedish rock group Abba, whose string of unrelated disco hits forms the musical's score. Then why not set it in Italy? To erase the obvious similarity to the 1968 movie *Buona Sera, Mrs. Campbell,* in which three ex-GIs find they have been paying child support to the same local belle, played by Gina Lollobrigida. But Catherine Johnson, the British book author, stoutly denies any debt to the film, and wanted to emphasize her independence by setting the action in Greece. Besides, the inspiration to do a show using Abba's hits occurred when Björn Ulvaeus—with Benny Andersson the group's male half—caught the London production of *Grease.*

Mamma Mia!
Broadway musical based on the music of Abba.

Metamorphoses
Staged by Mary Zimmerman.
See Theater listings for details.

Now, *Buona Sera* was no masterwork, yet it was believable for three GIs to shack up with the same willing beauty during the finale of World War II's Italian campaign. But who is this American woman, Donna Sheridan, on a small Greek isle who carried on with one British and two American tourists in rapid succession circa 1980—when there was no war—had a daughter by one of them, but stayed on as a taverna-keeper and raised her daughter all by herself? It does not compute. Johnson, hired by the producer Judy Craymer to build a show around these songs so many have grown up on, came up with this improbable and lackluster musical book. It is rather like the case of someone who finds a button in the street and has a suit made to match. With the difference, though, that a button allows much more

Dancing queens: From left, Karen Mason, Louise Pitre, and Judy Kaye in *Mamma Mia!*

Photograph by Joan Marcus.

freedom to the tailor than twenty-odd Abba songs allow the bookwriter.

The jerry-built result predictably leaves the show dependent on the songs, the production values, and the performers. The plot now has Donna's daughter, Sophie, getting married and, wanting to find her father, inviting all three men she finds in her mother's diary to the impending nuptials, unbeknown to Mom. All three show up, as do, for other reasons, the two female backup singers who, long ago, performed in Donna's trio. Since this meets most people's preposterousness quota, enough of plot summary, and on to more relevant matters.

I did not grow up on Abba's music, but I didn't mind the songs Andersson and Ulvaeus wrote for the musical *Chess*, which were purposefully created for that show. Abba's music must have something to it: How can more than 350 million worldwide record sales be wrong? (Or can they?) The lyrics are good enough for Swedes writing in English; most of them cannot be heard over the din, anyway. If you happen to have a couple of spare eardrums, be sure to bring them along. That said, I found the score neither unbearable nor something I'd miss if I never heard it again.

As for the actors, all—except the chief comic (saddled with admittedly poor material)—fall somewhere between adequate and agreeable. Mark Thompson's sets and costumes are serviceable, with perhaps a few too many scuba-diving suits. Anthony Van Laast's choreography and Phyllida Lloyd's staging serve their purpose. I would not discourage anyone interested from attending *Mamma Mia!*. But I wouldn't encourage the doubtful, either.

OVID'S LATIN POETRY IN THE **Metamorphoses** is considerable, which makes the myths of transformation they deal with, however well-known, not uninteresting. But take away the poetry, add some cutesily modern touches, turn the whole thing into story theater (a bastard genre that has long since outlasted its welcome), and what have you got, especially if your performers range from seven undistinguished to three repellent?

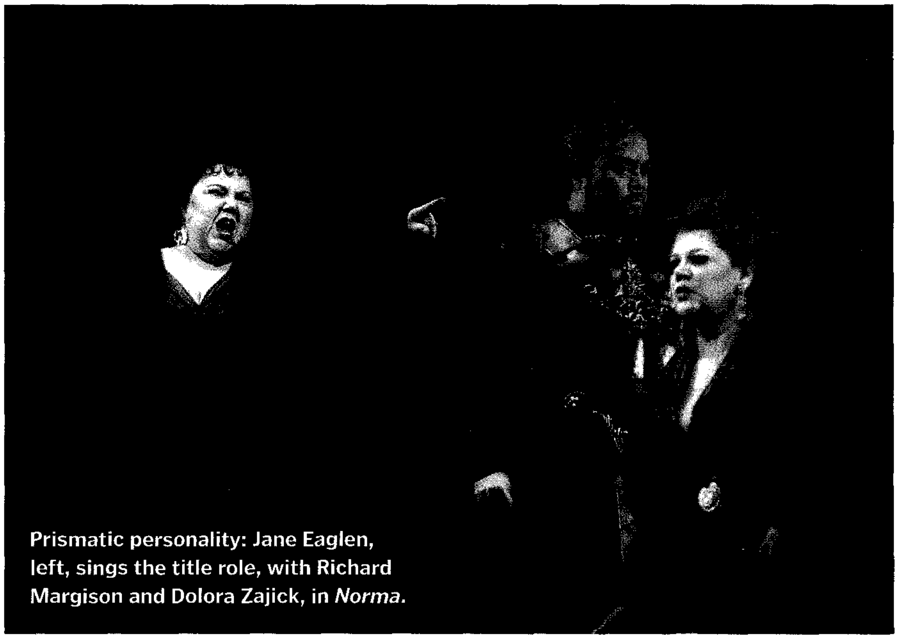
That is what Mary Zimmerman with her company from Chicago, where story-theater—half recitation, half acting out—originated, has contrived. She sets it, startlingly but incongruously, in and around a swimming pool, which could more worthily have served a revival of the musical *Wish You Were Here*. ■

cue

CLASSICAL MUSIC PETER G. DAVIS

Two Drags

Though the Met's *Norma* is a fizzless Bellini, the canto was truly bel at La Gran Scena's farewell concert.



Prismatic personality: Jane Eaglen, left, sings the title role, with Richard Margison and Dolora Zajick, in *Norma*.

POPULARLY CONSIDERED THE Mount Everest of bel canto opera, the title role of **Norma** was famously described by Lilli Lehmann, the Metropolitan's first exponent of the part in 1890, as more difficult to sing than all three Brünnhildes in Wagner's *Ring* cycle. Another formidable Brünnhilde, Kirsten Flagstad, must have agreed since she was once scheduled to perform Norma at the Met but decided after learning the part that the vocal rigors of Bellini's Druid priestess were not for her. Now our latest Wagnerian diva has taken up the challenge: Jane Eaglen, who is currently appearing in a new Met production conducted by Carlo Rizzi and directed by John Copley, with sets and costumes by John Conklin.

The news is not good. During the first performance, Eaglen may well have been having a bad night, but to these ears she sounded more like a singer dealing with serious technical problems that have been coming on for some time. She is often short of breath, her tone whitens and thins out badly up top, phrases tend to be smudged and clumsily shaped, while correct pitch must be frequently taken on faith. Not surprisingly, very little of the character's prismatic personality comes across in this sluggish interpretation. The sudden rages and jealous fits, her fierce loyalty, tender maternal feelings, courage to examine herself with uncompromising honesty—all the diverse traits and conflicting emotions that define Norma and make her such a fascinating figure—scarcely register at all. The vocal blemishes were already audible in Eaglen's Brünnhilde and Isolde, but somehow they seem more troublesome here, no doubt because Bellini's exposed melodies give a flawed voice fewer places to hide. It's a pity—the basic material at

Norma
New production of the bel canto opera by Bellini, starring Jane Eaglen; conducted by Carlo Rizzi, at the Metropolitan Opera.

Vera . . . Life of a Diva
Farewell concert by the all-male opera troupe La Gran Scena, starring Ira Siff. See Classical and Dance listings for details.

Photograph by Jack Vartoogian.

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this singer's disposal still has wonderful potential.

Eaglen's vocal inadequacy is made all the more glaring since Adalgisa, Norma's foil and frequent duet partner, is sung with such confidence, security, and brilliance by Dolora Zajick. Now at the peak of her powers, Zajick can apparently do just about anything she wishes with her voice, at all dynamic levels and throughout her range. The easy agility and florid technique necessary for a virtuoso bel canto singer is just the latest addition to this mezzo's imposing vocal armory. The two men inevitably tend to fade into the background in any performance of *Norma*, but Richard Margison's virile and forthright Pollione fills the bill nicely, and Hao Jiang Tian delivers Oroveso's Druidic pronouncements with the requisite basso gravitas. Never a popular conductor with many Met regulars, Carlo Rizzi was greeted with rude booing at his solo curtain call, although his crisp treatment of the score and sensible accommodation of the singers were anything but liabilities.

No one is much helped by the dreary production. Aside from some clever stage arrangements to disguise Eaglen's ample girth, John Copley's otherwise bland traffic direction does little to illuminate the opera or create dramatic tension. *Norma* takes place mostly at night and Conklin's spare minimalist set never lets us forget it. The background is black save for occasional bits of quaint lunar symbolism, while the characters wander over a shiny black platform containing an altar, benches, and a few drab objects difficult to identify from afar. The production team could hardly have put in more than an hour or two of advance thought before cobbling together this feeble effort.

NOT MANY OPERA DIVAS CAN SING WITH unimpaired vocal glory and mesmerize audiences for a full twenty years, so perhaps Madame Vera Galupe-Borszkh was wise to call it quits before nature took its inevitable course. As the star and artistic director of La Gran Scena, New York's only all-male opera company, La Galupe-Borszkh (Ira Siff in private life) has gleefully spoofed the crazed world of opera and its even nuttier denizens for the past two decades, and the hilarious results have never been less than inspired. Now the time has come to say farewell, and Gran Scena's recent show in Florence Gould Hall at the French Institute was announced as the troupe's final performance.

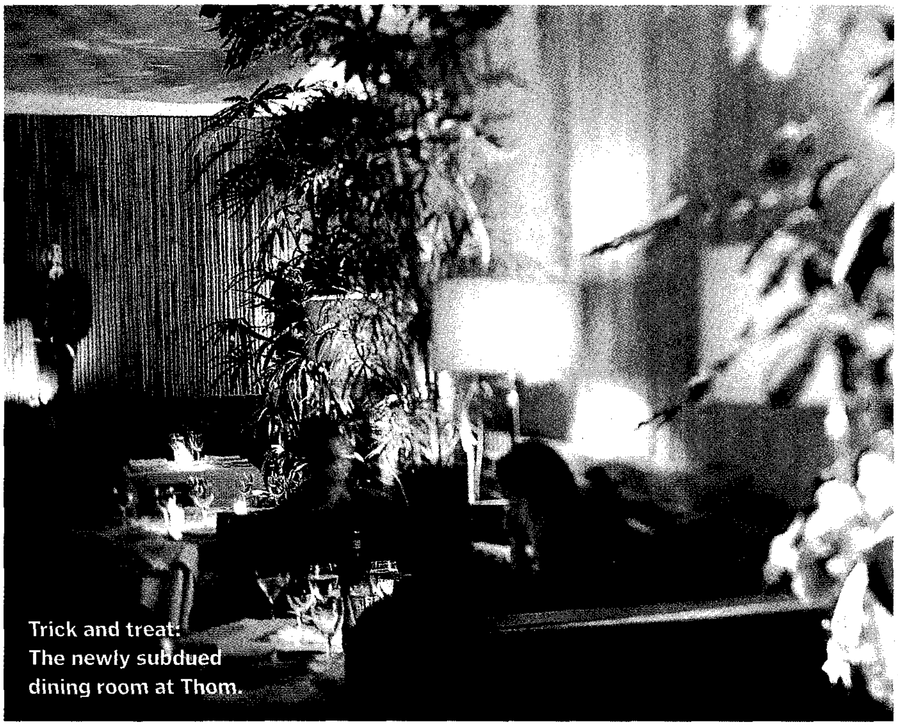
A sentimental retrospective would have been appropriate but hardly grand enough for this diva, dubbed La Dementia by her adoring fans. Instead, the great lady's entire career was celebrated in **Vera . . . Life of a Diva**, from its humble beginnings in Russia through the early European triumphs, her marriage to the last living castrato, the endless intrigues and crises and comebacks, and her final role as master-class dominatrix. Yes, Galupe-Borszkh definitely went out in style, aided and abetted by her company's most popular members: Philene Wannelle (Philip Koch), Fodor Szedan (Keith Jurosko), Bruno Focaccia (Conrad Ekkens), and Kavatina Turner (Kyle Church Cheseborough), with America's most beloved retired diva, Sylvia Bills (James Heatherly), as guest hostess, and Maestro Lorenzo Costalotta Denaro (Todd Sisley) at the piano. It was instructive to be filled on some of the saltier details of Vera's ascent to superstardom, but the heart of the evening lay in the generous selection of her most memorable triumphs. I only pray that there is a video somewhere of this classic Tosca: No soprano ever carved up Scarpia with more passion or clinical precision.

With the satirical barbs as sharp as ever and the entire company functioning in top form—and make no mistake, these skilled singers know precisely what to do with their voices—La Gran Scena is not disbanding due to failing powers or ennui. It's a sad fact, but the opera world has become so businesslike, singing styles so generic, and the stars so homogenized, that there is virtually nothing left to make fun of. Indeed, most of the wittiest references now apply to figures quickly receding into the past. Even Kathleen Battle's bizarre antics are becoming ancient history, while Vera herself is based mainly on the highly spiced persona of Renata Scotto, only a name of misty legend to young opera fans who never saw her. Since such squeaky-clean divas-next-door as Renée Fleming and Deborah Voigt hardly lend themselves to parody, La Gran Scena has little choice but to pack up the sequins, put away the wigs, and look for other options. Siff himself plans to coach, direct, and write opera criticism, three fields in which he has already made valuable contributions. It was grand fun while it lasted, but I wonder if we've really seen the last of La Dementia. A true diva, after all, never means it when she says farewell. ■

HAL RUBENSTEIN

Thom Machine

When it first opened, Thom got a critical drubbing, but after learning some lessons in hospitality (and fine-tuning the menu), it's earned a second chance.



Trick and treat: The newly subdued dining room at Thom.

LIKE ANY WHEATEN TERRIER might tell you, there's nothing like a few good whacks on the nose with a rolled-up newspaper to help you refocus your objectives. And nothing will goad a critic into brandishing a tabloid like a restaurant that instantly draws a crowd—it means, after all, that it's packed with people who couldn't care less about whether their new favorite boîte has been anointed by reviewers. Most seasoned and savvy restaurateurs (especially those who have spawned crowd-pleasers in the past) try to ward off a blow from the critics by installing deferential front desks, fact-drilled servers who've been subjected to rigorous de-preening, and menus too time-tested to take to task. Which is why it was so bewildering, considering the good records of owners (Hui Lee, Jean-Marc Houmard, and Michael Callahan, of Indochine and Bond Street) and chef (Jonathan Eismann, of China Grill and Pacific Time in South Beach), how blatantly **Thom** was asking for a beating. It was like a boxer leading with a glass jaw. The self-proclaimed goddess at Thom's front desk treated walk-ins as if they were rag-covered peasants trespassing at Versailles. Tables of four expanded without restriction into obstacle courses seating eight. Waiters (who, in their defense, seemed more green than rude) explained Eismann's ambitiously Asian-inspired fare by reading the ingredients exactly as listed on the menu. Sure, each of Thom's four hard-surfaced but hardly hard-edged dining spaces are distinctly handsome, and several of Eismann's dishes occasionally fulfilled aspirations. But these merits were outdistanced by managerial laxity on both sides of the kitchen door. And so the first wave of reviewers went *smack!*

But dust of all kinds has settled in SoHo over the past few weeks. Whether it's due to the bad press or the change in the city's emotional tone since September 11 is hard to say, but recently Thom's front desk has been manned by nothing but soft smiles and accommodating tones. Its crowd behaves with less self-possession, though happily it's just as handsome. Servers still lack grounding, but at least they've raised their level of awareness so that they're almost always facing in your direction. What they lack in experience they make up for in eagerness. They will even offer to change the CD if you have trouble equating rap with eight o'clock dinner music. With the tumult scaled back so that the atmosphere is now comparable to its cultivated, untheatrical interiors, Thom may have become the only downtown hotel restaurant to achieve a degree of intimacy.

Thom
60 Thompson Street
(212-219-2000).

Evidently, the chef has also had a few heart-to-hearts with his kitchen. When Eismann first opened Pacific Time in 1993, Pan-Asian cooking was still pretty much an uncharted territory along Florida's Gold Coast. Not that he didn't bring refreshing innovation and skill to a city dominated by arroz con pollo, ropa vieja, and wet pasta, but Pacific Time often drifted like a 54-foot sailboat on a breezeless Biscayne Bay.

Eight years later, with imitation the sincerest form of enterprise, Eismann's moved to New York, where the success of places like Vong, Nobu, and AZ has turned fusion more normal than novel. His cuisine, with its signature subtle herbs and fiery spices, requires precision and balance if it's going to wrest attention away from roomfuls of label-clad lovelies.

By toning down sweetness, bolstering the presence in his sauces, and jettisoning some of the savaged dishes from Thom's original menu, Eismann is now rightfully snaring the spotlight more often. But he needs to command it. Soups

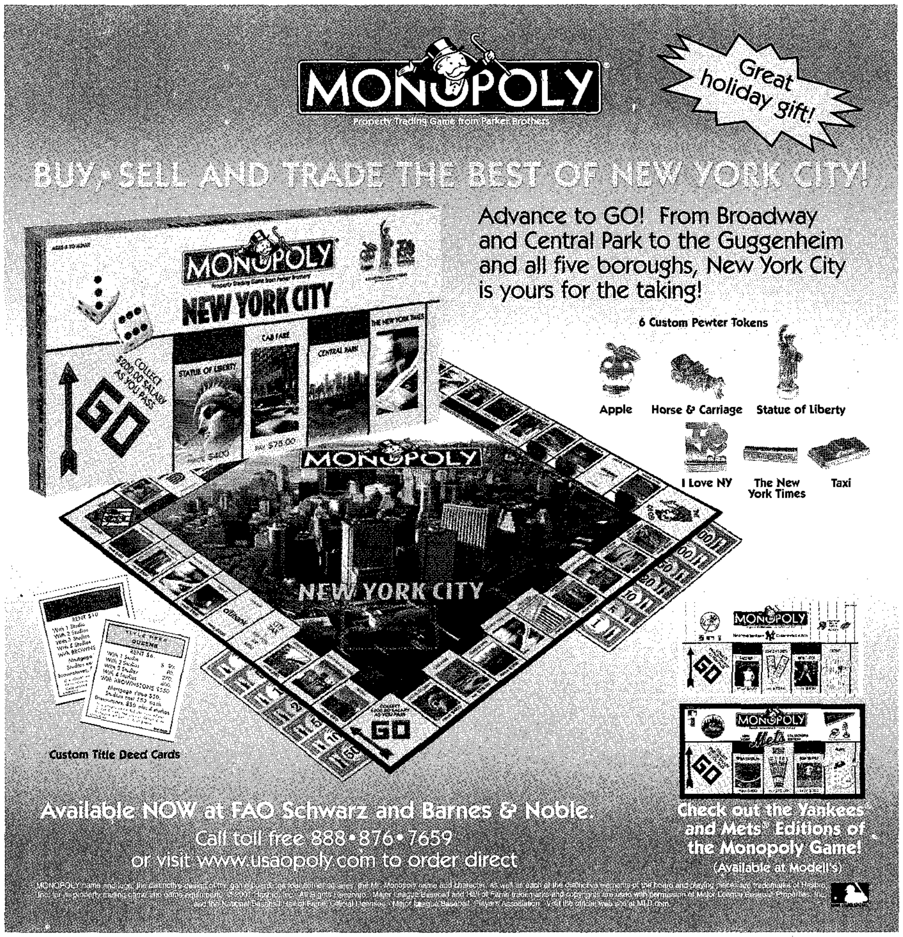
Photograph by Kenneth Chen.

are still too bizarrely medicinal for what he's going after to be understood. On the other hand, fine, delicate Maine bouchot mussels, romanced by lime leaves and anise, now make you take note of their presence one by one. Shrimp curry fired by fermented chili and pumpkin and a brunoise of stewed vegetables is delicious. The porcini and miso broth now has enough heft to match the formidable sweet-potato purée in the dumplings. Celery-root tatin is a solid foil for foie gras sautéed with apples and port. Reducing the ponzu and sesame makes the sardines taste less like herring from Russ & Daughters. There are, however, too many flavors applied to a scant four oysters. (My advice? They should drop one, preferably the lime.)

Entrées vary more radically. Luscious pan-broiled beef shares the plate with a great date of Cabernet-braised short ribs. Hard-shell lobster is seductively aromatic, accompanied by taro, edamame, and Riesling. Delicate skate in a grainy mustard sauce is bolstered by a forceful bed of savoy cabbage and water chestnuts. Slightly sweet black cod finds itself oddly compatible with smoked sable and a crab-ginger nage. But then there are the problems. The gooey sake-cucumber nage on the wild striped bass could be test-marketed as Seafood Cracker Jacks. The acrid chewing-gum-ish sauce that sacks an otherwise succulent rack of Colorado lamb is dominated by (you guessed it) spearmint. The dessert menu is still not tempting enough to lead weight watchers astray. The plum cake with almond anglaise and the green-apple tart (screaming for ice cream) with a maple-sugar glaze are the only two where plates come clean.

But this doesn't mean that Thom can't evolve into one of those crowd-pleasers for the ages. Indochine is how old? Sixteen years. Just think of that in dog years! And how popular? Despite reviews, restaurants are never static. They are perpetual works in progress, destined to change whether by thwacked noses or smooth stroking. Thom can't help but change. And if you can teach an old dog new tricks—and you can—imagine what a new dog can learn. ■

Thom, 60 Thompson Street (212-219-2000). Dinner, nightly, 6 P.M. to midnight. Appetizers, $8 to $19; entrées, $18 to $29. All major credit cards.



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Movies

Edited by Ben Kaplan

This Week's Releases

Better Than Sex
Australian writer-director Jonathan Teplitzky's debut film is about a couple trying to build a relationship after a series of one-night stands. (1 hr. 24 mins.; NR) • Opens 10/26.

Bones
Snoop Dogg plays the title role, a deceased numbers runner from the seventies who returns from the grave on a mission of revenge. Directed by Ernest Dickerson; with Pam Grier. (1 hr. 38 mins.; R) • Opens 10/24.

A Chronicle of Corpses
Set in 1807, director Andrew Repasky McElhinney's film is about an aristocratic family in Philadelphia. (1 hr. 23 mins.; NR) • Opens 10/24.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • Opens 10/26.

Ginger Snaps
Canadian director John Fawcett's film is about twin sisters and a werewolf on the prowl. With Mimi Rogers. (1 hr. 23 mins.; NR) • Opens 10/26.

History Lessons
A documentary about the treatment of lesbians in popular culture going back to the nineteenth century. Directed by Barbara Hammer. (1 hr. 10 mins.; NR) • Opens 10/26.

Kill by Inches
Diane Doniol-Valcroze and Arthur Flam cowrote and directed this story of a tailor and his sister who are both coming apart at the seams. (1 hr. 20 mins.; NR) • Opens 10/26.

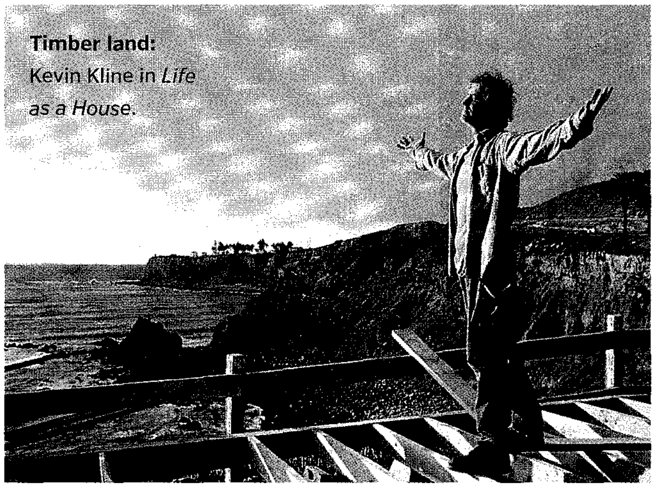
K-Pax
Jeff Bridges plays a psychiatrist whose new patient (Kevin Spacey) purports to be extraterrestrial. Directed by *The Wings of the Dove's* Iain Softley. (1 hr. 33 mins.; PG-13) • Opens 10/26.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • Opens 10/26.

The Night of the Hunter
New 35-mm. print of Charles Laughton's 1955 film about a diabolical priest (Robert Mitchum) and a sympathetic matron (Lillian Gish). (1 hr. 33 mins.; NR) • Opens 10/26.

On the Line
'N Sync's Lance Bass searches for a girl he met on a Chicago El train. Directed by Eric Bross. (1 hr. 27 mins; PG) • Opens 10/26.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins; PG-13) • Opens 10/26.


Timber land: Kevin Kline in *Life as a House.*

The Town Is Quiet
This ensemble film from Robert Guédiguian (*Marius and Jeannette*) is centered around a grandmother (Ariane Ascaride), her drug-addict daughter (Julie-Marie Parmentier), and the baby who brings the two women together. In French, with English subtitles. (2 hrs. 12 mins.; NR) • Opens 10/26.

Trembling Before G-D
A documentary about the difficult world of gay Orthodox Jews. Directed by Sandi Simcha DuBowski. (1 hr. 24 mins; NR) • Opens 10/24.

New Films

The American Astronaut
Black-and-white "musical space noir" written and directed by (and starring) Cory McAbee as an intergalactic wanderer trying to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • 1.

An American in Paris
Vincente Minnelli's Oscar-winning picture stars Gene Kelly as an artist having to choose between the two women (Leslie Caron and Nina Foch) that he loves. Score by George Gershwin. (1 hr. 55 mins.; PG) • 22.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 72.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 14.

The Band Wagon
Vincente Minnelli directs Fred Astaire as a washed-up actor trying to make it on Broadway in this 1953 classic. (1 hr. 52 mins.; PG) • 22.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 8; 10; 13; 18; 19; 25; 29; 33; 37; 38; 39; 41; 42; 43; 44; 48; 49; 50; 51; 52; 54; 56; 59; 61; 63; 69; 70; 71; 72; 73; 74.

Berlin Babylon
Hubertus Siegert wrote, directed, and produced this documentary about the architectural competition to build on the land where the Berlin Wall once stood. In German, with English subtitles. (1 hr. 28 mins.; NR) • 4.

Bones
Please see "This Week's Releases." (1 hr. 29 mins.; R) • 39; 50; 53; 54; 58.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 6; 25; 64.

Burnt Money
Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 4.

A Chronicle of Corpses
Please see "This Week's Releases." (1 hr. 23 mins.; NR) • 7.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 16; 64.

Cool & Crazy
A documentary about the Berlevåg Male Choir, a ragtag group of singers from Norway. By Knut Erik Jensen; in Norwegian with English subtitles. (1 hr. 29 mins.; NR) • 3.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 2; 12; 13; 19; 23; 36; 42; 43; 44; 49; 51; 52; 55; 58; 59; 66; 69; 74.

Dancing at the Blue Iguana
Michael Radford (*Il Postino*) directs Daryl Hannah and Jennifer Tilly as dancers in this mostly improvisational film about a San Fernando strip club. (2 hrs. 3 mins.; R) • 1; 14.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 17; 46; 64.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 8; 9; 41.

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer and John Simon. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 82.**

Photograph by M. W. Wallace/New Line Cinema.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11) (2 hrs. 2 mins.; NR) • 64.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnappers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be a cop, or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 8; 9; 11; 14; 24; 26; 34; 42; 43; 44; 49; 51; 52; 56; 59; 61; 68; 70; 71; 72; 73; 74.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 1; 14; 25; 62.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anais (Anais Reboux) and her considerably prettier 15-year-old sister Elena (Roxane Mesquida) play out the pettiness and sympathies of siblinghood. There's a deflowering, but don't expect much *ooh-la-la*. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 35; 62.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 8; 15.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm plays the royal physician, and his performance is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 9; 10; 14; 25; 26; 32; 42; 43; 44; 47; 49; 51; 52; 54; 56; 57; 61; 63; 65; 67; 69; 71; 72; 73; 74.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 1; 46.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Hardball
Keanu Reeves owes money to a loan shark, so he heads for a Chicago housing project to coach a sandlot baseball team. (1 hr. 46 mins.; PG-13) • 21; 37; 38; 42; 44; 51.

Hearts in Atlantis
Anthony Hopkins plays 11-year-old newcomer Anton Yelchin's mysterious neighbor in Scott Hicks's (*Shine*) adaptation of the Stephen King novel. (1 hr. 38 mins.; PG-13) • 13; 14; 25; 29; 41; 56; 66.

Intimacy
Patrice Chereau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 1; 15.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 5; 12; 13; 20; 23; 37; 41; 42; 43; 44; 49; 51; 53; 54; 57; 58; 60; 66; 68; 74.

Jabberwocky
Michael Palin stars in *Brazil* director Terry Gilliam's 1977 comedy set very loosely in medieval times. (1 hr. 50 mins.; PG) • 4.

Opening

Shaking the Stigma

"I love what I do," says 31-year-old documentarian Sandi Simcha DuBowski. He'd better because his debut film, **Trembling Before G-D**, about gay men in Orthodox communities took seven years to complete. "This is the Mount Everest of documentaries," the Brooklyn-bred filmmaker, himself a Jewish gay man leaning toward Orthodoxy, says. "I began this film out of curiosity, but as I started meeting these people who were kicked out of yeshivas, thrown out of Orthodox families, and who were married and betraying their wives, it was clear that I needed to make this film because people were in trouble." His subjects—a gay Orthodox rabbi in Jerusalem, a son of a cantor (pictured, far right) who lives in L.A.—were difficult to coax in front of the camera. "It took me five years of crisscrossing the globe," Sandi says. "I interviewed hundreds of people who were Orthodox and gay. Out of all of them, I found less than ten people to appear onscreen." And it took physical effort to persuade them: "I'd strap a television to my back and smuggle it into antitechnology communities to show them bits of my film," Sandi says. "Also, we filmed in Jerusalem between bombings. Yeah, I think this is definitely a movie which only could've been made by someone who really loved what he does." *Trembling Before G-D* opens at Film Forum on October 24. B.K.

Photograph by New Yorker Films.

★ Jails, Hospitals, and Hip-Hop
Actor Danny Hoch portrays ten inner-city characters from his third Off Broadway stage show. Directed by Hoch, with cinematographer Marc Benjamin (*The Last Party*). (1 hr. 41 mins.; NR) • 2.

Joy Ride
Paul Walker and Steve Zahn play brothers who encounter a villainous trucker on a cross-country drive in director John Dahl's (*Red Rock West, The Last Seduction*) noirish black comedy. (1 hr. 23 mins.; R) • 2; 9; 10; 14; 23; 31; 42; 49; 52; 55; 63; 66; 69; 70; 72; 74.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 3; 14.

★ La Ciénega
This first feature from the Argentinian Lucretia Martel is a waywardly artful extended family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 3.

The Last Castle
Robert Redford is a three-star general who has been court-martialed and interned in a military prison and James Gandolfini is the fanatically envious warden who has never set foot on a battlefield. Redford rouses the criminally abused inmates. The whole silly thing plays out like *Cool Hand Luke* meets *Attica*. Mark Ruffalo, as a turncoat, is at least refreshing to watch. Rod Lurie directed. (Rainer; 10/29) (2 hrs.; R) • 5; 12; 13 19; 23; 27; 33; 36; 37; 42; 43; 44; 48; 51; 52; 57; 58; 59; 60 61; 63; 72; 74.

Max Keeble's Big Move
A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • 14; 23; 37; 41; 42; 43; 44; 49; 51; 52; 55; 59; 61; 63; 69; 72; 74.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. Songs ranging from Rodgers and Hammerstein to Patti LaBelle segue into one another; the screen is replete with grease-painted plug-uglies who look like they were out of a Fellini casting call. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 14.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 10; 13; 14; 30; 35; 45; 48; 62.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature film. (1 hr. 55 mins.; R) • 2; 10; 14; 28; 41; 45; 62.

The Operator
Writer-director Jon Dichter's debut, about an attorney (Michael Laurence) who tangles with the wrong telephone operator (Jacqueline Kim). (1 hr. 42 mins.; NR) • 2.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 5; 12; 13; 14; 36; 44; 51; 59; 66.

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 37.

Riding in Cars With Boys
Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom and her travails and victories over the next twenty years. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 8; 10; 13; 14; 29; 31; 49; 52; 56; 57; 59; 61; 63; 69; 70; 71; 72; 73; 74.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 14; 44; 51; 66.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 8; 10; 13; 14; 15; 29; 41; 48; 49; 52; 55; 59; 61; 63; 67; 69; 71; 72; 74.

Things Behind the Sun
Gabriel Mann stars as a journalist covering his toughest assignment—a spunky musician played by Kim Dickens. With Don Cheadle; directed by Allison Anders (*Gas, Food, Lodging*). (1 hr. 57 mins.; NR) • 88.

★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10) (1 hr. 46 mins.; R) • 2.

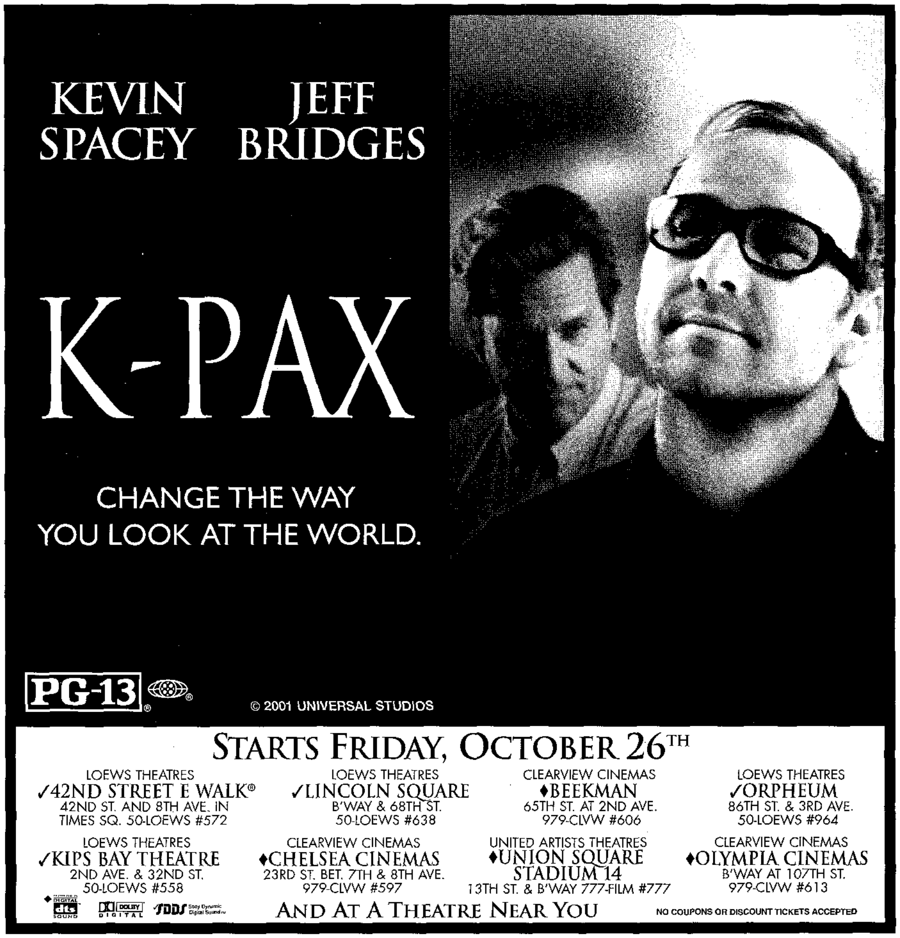
★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised, valiant dragon slayer who shows us there's another, more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 8; 11; 13; 19; 29; 31; 36; 37; 38; 39; 42; 43; 44; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 59; 60; 61; 63; 65; 68; 70; 71; 72; 73; 74.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • 42; 51.

★ Va Savoir
Jacques Rivette's romantic rondeley is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two and a half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 8; 35; 45; 62.

Vampire Hunter D: Bloodlust
A sequel to the futuristic 1985 *anime* classic about a half-man-half-vampire bounty hunter who must save Japan from the evil Count Lee. (1 hr. 51 mins.; PG-13) • 7; 14.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie, with the assistance of his art director Bob Sabiston. A live-action digital-video movie was "painted over" by scores of computer animators,



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Openings

Snoop Dreams

Snoop Dogg and 'N Sync are as different as the Los Angeles County Jail and the Mickey Mouse Club, where the musicians spent their respective defining years. But this week, with the release of **Bones**, a glossy horror film starring Snoop, and **On the Line**, a poppy romantic comedy with 'N Sync's Lance Bass and Joey Fatone, a unique planetary alignment (South Beach and Long Beach?) has taken place. "We as entertainers bring something fresh to the Hollywood program," says Snoop (pictured), who also appears in *Training Day* and later this month stars in *The Wash* with Dr. Dre and Eminem. Bass, for his part, describes making his first film as the continuation of what he does with his band. "The whole 'N Sync thing is one theatrical experience," the 22-year-old heartthrob explains, "so actually, every day I am acting." *Bones* opens October 24; *On the Line*, October 26.

and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters which may or may be dreams. Most of the people in the film mouth extended arias about the nature of reality but the results are anything but a snore. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8.

Yana's Friends
A love story between an Israeli wedding photographer and a pregnant Russian immigrant set in Israel during the Gulf War. Directed by Arik Kaplun; in Hebrew and Russian with English subtitles. (1 hr. 30 mins.; NR) • 6.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Christine Taylor, Will Ferrell, and Jerry Stiller, in a funny cameo as an old-time agent, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 5; 12; 13; 19; 21; 28; 29; 34; 38; 41; 42; 43; 44; 48; 49; 51; 52; 56; 58; 59; 61; 69; 71; 72; 74.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The American Astronaut; Dancing at the Blue Iguana; The Endurance: Shackleton's Legendary Antarctic Expedition; Ghost World; Intimacy; Mulholland Drive

2. CC Village East
189 Second Ave. (212-529-6799) • Jails, Hospitals and Hip-Hop; Corky Romano; From Hell; Joy Ride; My First Mister; The Operator; Together

3. Cinema Village
22 E. 12th St. (212-924-3363) • Cool & Crazy; Grateful Dawg; L.I.E.; La Ciénega; Life and Debt

4. Film Forum
209 W. Houston St. (212-727-8110) • Berlin Babylon; Chop Suey; Jabberwocky

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Iron Monkey; The Last Castle; The Others; Zoolander

6. Quad Cinema
34 W. 13th St. (212-255-8800) • Bread and Tulips; Burnt Money; Fat Girl; Yana's Friends

7. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • A Chronicle of Corpses; Vampire Hunter D: Bloodlust

8. UA Union Square
13th St. and Broadway (212-253-2225) • Bandits; Dinner Rush; Don't Say a Word; Focus; Riding in Cars With Boys; Serendipity; Training Day; Va Savoir; Va Savoir; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Dinner Rush; Don't Say a Word; From Hell; Joy Ride

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Bandits; From Hell; Joy Ride; Mulholland Drive; My First Mister; Riding in Cars With Boys; Serendipity

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Don't Say a Word; Training Day

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Corky Romano; Iron Monkey; The Last Castle; The Others; Zoolander

13. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Bandits; Corky Romano; Hearts in Atlantis; Iron Monkey; The Last Castle; Mulholland Drive; The Others; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

42nd–60th Streets

14. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Apocalypse Now Redux; Dancing at the Blue Iguana; Don't Say a Word; The Endurance: Shackleton's Legendary Antarctic Expedition; From Hell; Hearts in Atlantis; Joy Ride; L.I.E.; Max Keeble's Big Move; Moulin Rouge; Mulholland Drive; My First Mister; The Others; Riding in Cars With Boys; Rush Hour 2; Serendipity; Vampire Hunter D: Bloodlust

15. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Intimacy; Serendipity

16. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

17. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Deep End

18. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Bandits

19. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bandits; Corky Romano; The Last Castle; Training Day; Zoolander

20. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Iron Monkey

21. New York Twin
220 E. 59th St. (212-505-CINE#590) • Hardball; Zoolander

22. Paris Theatre
4 W. 58th St. (212-688-3800) • An American in Paris; The Band Wagon

61st Street and Above, East Side

23. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Corky Romano; Iron Monkey; Joy Ride; The Last Castle; Max Keeble's Big Move

24. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Don't Say a Word

25. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Bread and Tulips; The Endurance: Shackleton's Legendary Antarctic Expedition; From Hell; Hearts in Atlantis

26. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Don't Say a Word; From Hell

27. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Last Castle

28. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander

29. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Bandits; Hearts in Atlantis; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

30. UA East
1629 First Ave., at 85th St. (212-249-5100) • Mulholland Drive

31. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Joy Ride; Riding in Cars With Boys; Training Day

61st Street and Above, West Side

32. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • From Hell

33. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Bandits; The Last Castle

34. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Don't Say a Word; Zoolander

Photograph by Shane Harvey/New Line.

5. Lincoln Plaza Cinemas
0 Lincoln Plaza, on Broadway bet. 62nd and 63rd ts. (212-757-2280) • Fat Girl; Mulholland Drive; Va avoir

6. Loews 84th Street
310 Broadway, at 84th St. (212-50-OEWS#701) • Corky Romano; The Last Castle; The Others; Training Day

7. Magic Johnson Harlem USA
00 W. 125th St. (212-665-8733) • Bandits; Hardball; Iron Monkey; The Last Castle; Max Keeble's Big Move; Rat Race; Training Day

8. New Coliseum
01 W. 181st St. (212-740-1545) • Bandits; Hardball; Training Day; Zoolander

9. Nova
589 Broadway, bet. 147th and 148th Sts. (212-862-728) • Bandits; Bones; Training Day

0. Sony IMAX Lincoln Square
988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; Into the Deep; Iron Monkey

1. Sony Lincoln Square
998 Broadway, at 68th St. (212-50-OEWS#638) • Bandits; Dinner Rush; Hearts in Atlantis; Iron Monkey; Max Keeble's Big Move; My First Mister; Serendipity; Zoolander

Bronx

2. Bay Plaza
210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Bandits; Corky Romano; Don't Say a Word; From Hell; Hardball; Iron Monkey; Joy Ride; The Last Castle; Max Keeble's Big Move; Training Day; Two Can Play That Game; Zoolander

3. Concourse Plaza
14 E. 161th St. (718-588-8800) • Bandits; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; The Last Castle; Max Keeble's Big Move; Training Day; Zoolander

4. Whitestone
505 Bruckner Blvd., at Hutchinson River Pkwy. 718-409-9030) • Bandits; Corky Romano; Don't Say a Word; From Hell; Hardball; Iron Monkey; The Last Castle; Max Keeble's Big Move; The Others; Rush Hour 2; Training Day; Zoolander

Brooklyn

45. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Mulholland Drive; My First Mister; Va Savoir (See also "Museums, Societies, Etc.")

46. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Deep End; Ghost World

47. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • From Hell; Training Day

48. Cobble Hill Cinema
265 Court St. (718-596-9113) • Bandits; The Last Castle; Mulholland Drive; Serendipity; Training Day; Zoolander

49. Court Street 12
106 Court St. (718-246-7469) • Bandits; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; Joy Ride; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

50. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Bandits; Bones; Training Day

51. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bandits; Corky Romano; Don't Say a Word; From Hell; Hardball; Iron Monkey; The Last Castle; Max Keeble's Big Move; The Others; Rush Hour 2; Training Day; Two Can Play That Game; Zoolander

52. Pavilion
188 Prospect Park West (718-369-0838) • Bandits; Corky Romano; Don't Say a Word; From Hell; Joy Ride; The Last Castle; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

53. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Bones; Iron Monkey; Training Day

54. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Bandits; Bones; From Hell; Iron Monkey; Training Day

55. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Corky Romano; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day

56. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Bandits; Don't Say a Word; From Hell; Hearts in Atlantis; Riding in Cars With Boys; Training Day; Zoolander

Queens

57. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • From Hell; Iron Monkey; The Last Castle; Riding in Cars With

Retrospective

South American Gothic

Thanks, in part, to a booming Brazilian artistic community where 40 films are produced each year, the pictures at **Brazil on Screen**, a three-month festival at the Guggenheim Museum, are able to lean toward the modern and the avant-garde. "I call them the ill-behaved films," says guest-curator Robert Stam, of the 33 movies he chose from seven decades. Pictures include *Limite*, Mário Peixoto's 1930 Surrealist tale of identity and fate; *To Kill or to Run*, Carlos Manga's sly homage to Fred Zinnermann's *High Noon;* and *How Tasty Was My Little Frenchman* (pictured), an almost silent and mostly nude film from 1971 that's set in the sixteenth century and is about cannibals, or the French colonization of Brazil, or both. Through January 11. (See "Museums, Societies, Etc.")

hotograph courtesy of the Solomon R. Guggenheim Museum.

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Boys; Training Day

58. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Bones; Corky Romano; Iron Monkey; The Last Castle; Zoolander

59. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bandits; Corky Romano; Don't Say a Word; The Last Castle; Max Keeble's Big Move; The Others; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

60. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Iron Monkey; The Last Castle; Training Day

61. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Bandits; Don't Say a Word; From Hell; The Last Castle; Max Keeble's Big Move; *Riding in Cars With Boys; Serendipity; Training Day;* Zoolander

62. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; The Endurance: Shackleton's Legendary Antarctic Expedition; Fat Girl; Mulholland Drive; My First Mister; Va Savoir

63. Main Street Cinemas
72-66 Main St. (718-263-4828) • Bandits; From Hell; Joy Ride; The Last Castle; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Training Day

64. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Bread and Tulips; The Closet; The Deep End; Divided We Fall; Innocence

65. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • From Hell; Training Day

66. UA Astoria
28-60 Steinway St. (718-726-1279) • Corky Romano; Hearts in Atlantis; Iron Monkey; Joy Ride; The Others; Rush Hour 2

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • From Hell; Serendipity

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Don't Say a Word; Iron Monkey; Training Day

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Bandits; Corky Romano; From Hell; Joy Ride; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Zoolander

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bandits; Don't Say a Word; Joy Ride; Riding in Cars With Boys; *Training Day*

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Bandits; Don't Say a Word; From Hell; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • *American Pie 2; Bandits; Don't Say a* Word; From Hell; Joy Ride; The Last Castle; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

73. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Bandits; Don't Say a Word; From Hell; Riding in Cars With Boys; Training Day

74. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bandits; Corky Romano; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; Joy Ride; The Last Castle; Max Keeble's Big Move; Riding in Cars With Boys; Serendipity; Training Day; Zoolander

Museums, Societies, Etc.

75. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Frankenstein Film Fiesta." 10/27: *Bride of Frankenstein* (1935); *The Revenge of Frankenstein* (1958). 10/28: *The Golem* (1920); *The Spirit of the Beehive* (1973). "Repertory Nights." 10/27-28: *Psycho* (1960).

76. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "The Third Annual NY Turkish Film Festival." 10/24: *The House of Angels* (1999). 10/25: *The Split* (2000). 10/26: *Clouds of May* (1999). 10/27: *Visiontele* (2000); *Run for Money* (1999). 10/28: *Balalayka* (2001).

77. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Brooklyn Docs." 10/25: *On the Ropes* (2000). "Killing the Koala: Australian Films of the 90s." 10/24: *The Kid Stakes* (1927); *Letter From Australia* (1944); *Sun Gods of the Surf* (1945). 10/25: *Floating Life* (1996); *Flowergirl* (1999). 10/26: *The Quiet Room* (1996); *Universal Appliance Co.* (1994). 10/27: *Romper Stomper* (1992); *Joy* (2000). 10/28: *Chopper* (2000).

78. Big Apple Anime Fest
(The Director's Guild of America) 110 W. 57th St. (212-977-5430); $5. • 10/26: *Metropolis* (2001); *Spriggan* (2000); *Urotsukidoji: Legend of the Overfiend* (1999). 10/27: *Roujin Z* (2000); *Metropolis Panel* (2000); *X: The Movie* (1998); *Detective Conan* (1999); *Cosplay Masquerade* (1998); *Escaflowne: A Girl in Gaea* (2000); *Blood: The Last Vampire* (2001). 10/28: *Blood: The Last Vampire* (2001); *Roujin Z* (2000); *Escaflowne: A Girl in Gaea* (2000); *Detective Conan* (1999).

79. Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000); $6. • "Think Film." 10/27: *Leila* (1996).

80. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 10/24-25: *The Lady Eve* (1928). 10/26–29: *Andrei Rublev* (1966). 10/28: *Antz* (1998).

81. Columbia University
Broadway and 116th St. (212-854-4482); $8. • 10/24: *Human Resources* (1999).

82. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00. • "*Cahiers du Cinéma:* A Tribute." 10/23: *Bitter Victory* (1957); *Forty Guns* (1957). 10/24: *The Wrong Man* (1956); *Artists and Models* (1956). 10/25: *Artists and Models* (1956); *The Crimson Curtain* (1952); *La Nouvelle Vague par Elle-meme* (1964). 10/27: *Summer With Monika* (1953); *Pickpocket* (1959). 10/28: *Paris Belongs to Us* (1960). 10/29: *Breathless* (1960); *The 400 Blows* (1959).

83. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org; 212-360-4312 for more information). • "Brazil on Screen." 10/24: *Agrippina é Roma-Manhattan* (1972); *Limite* (1930). 10/26: *Video Cannibalism* (1995); *How Tasty Was My Little Frenchman* (1971). 10/31: *At Midnight I'll Take Your Soul* (1964); *Coffin Joe: The Strange World of José Mojica Marins* (2000).

84. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "A Salute to Film-Four." 10/23: *Bhaji on the Beach* (1993); *East Is East* (1999). 10/25: *Naked* (1993); *Letter to Brezhnev* (1985). 10/26: *The Crying Game* (1992). 10/28: *Bhaji on the Beach* (1993); *Sexy Beast* (2000).

85. National Museum of the American Indian
1 Bowling Green (212-514-3730); free admission. • 10/25, 10/27, and 10/31: *Christmas in the Clouds* (2001).

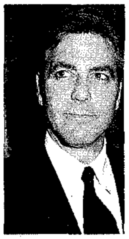
86. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • 10/28: *Carnival of Souls* (1962).

87. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); $8. • 10/24: *Eight Deadly Shots* (1972).

88. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons). • "A Retrospective of the Edinburgh Film Festival." 10/23: *As the Beast Sleeps* (2001); *Strumpet* (2001); *When I Was Twelve* (2001); *A Room for Romeo Brass* (1999). 10/24: *My Son the Fanatic* (1999); *Beautiful People* (1999); *Ratcatcher* (1999); *Love Is the Devil* (1998). 10/25: *The Full Monty* (1997); *A Room for Romeo Brass* (1999); *Under the Skin* (1997); *Nil by Mouth* (1997).

89. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • 10/27-28: *Secrets of Women* (1952).

Trailers



MARRIAGE COUNSELOR George Clooney will reteam with **Joel** and **Ethan Coen** on their film *Intolerable Cruelty*; the film—next on the Coens' slate now that *To the White Sea* (which was to star **Brad Pitt**) has been shelved—is a romantic comedy about a big-shot divorce lawyer who becomes romantically involved with a client's ex-wife; the picture will be produced by Brian Grazer's Imagine Entertainment in conjunction with Alphaville Films.

OH, *BEHAVE* Mike Myers has found his new sidekick, **Beyoncé Knowles** of Destiny's Child; the popular diva is in advanced negotiations to co-star with Myers in the third installment of the Austin Powers series, titled *Austin Powers in Goldmember*; **Jay Roach** will return to direct, with New Line Cinema to distribute; tantalizing rumors that **Sean Connery** might appear as Austin's father are, sadly, unconfirmed.

THE PLOTS THICKEN Christopher Walken and **Alfred Molina** have signed on to appear in Miramax's *Plots With a View*; **Naomi Watts** (*Mullholland Drive*) will also appear in the film, which tells the story of two competing funera homes in the same small town and the eccentric personalities involved with each; **Nick Hurran** will direct, with production scheduled to start this month.

POST-*GRADUATE* Fragile Films' *New Cardiff* just began shooting in Vancouver under the direction of **Mark Herman** (*Brassed Off*); the film is an adaptation of the 2001 novel by **Charles Webb**, best-known for his 1967 novel *The Graduate*, the basis for the Mike Nichols film; **Colin Firth**, **Minnie Driver**, **Heather Graham**, and **Oliver Platt** star in the new film, with Touchstone to distribute. SARA CARDACE

Photographs by Robin Platzer/Twin Images

ENIOR *Continued from page 37*

er arms hurt, her pulse races, her heart umps and rattles in its cage. During the irst week, one of her classmates told her he'd seen her father's car at the train staion overnight. "I called the principal and old her to tell that kid to shut her fat outh," says Wodenshek. "Kids say stuid things, you know?"

Wodenshek's 8-year-old daughter, Haey, is probably the most devastated. "She ries a lot," she says. "And she doesn't ant to go to school. In fact, she doesn't ant to believe it's true. She said, 'Well, ommy, in *Cast Away,* the man came ack after four years.' And I said, 'Honey, hat was a movie.' She was really atached to my husband. Really attached."

A few weeks ago, Wodenshek had a ream that she was driving down the ighway with all of her children when he noticed that a jumbo jet above her as reversing its course. It was aiming or her. "My kids won't even think about lying anymore," she almost whispers. Unless I'm flying the plane myself."

Since September 11, the girls have all lept together in the Wodensheks' old ed. Anne sleeps in a separate room with er young sons. "I recently read in the paer something a psychologist said," she ays. "She said those who lose parents to eath fare better than those who lose a arent to divorce. I don't know if it's true, ut I was relieved to read it. I was woried: Were my children going to be Timohy McVeigh? You know? I worry."

PERHAPS ONE OF THE BIGGEST PROBlems with childhood grief is detecting it. Mourning in young ones is often eccentric, subtle, exuisitely concealed; many are reluctant o aggravate their surviving parent's sadess with their own. "A lot of these kids ill look okay," says Goodstein. "But any of their parents will also *want* hem to look okay. So there'll be this colusion between the parents and kids, beause they'll both want everything to be ine. But the children may be quietly rieving for years."

Sometimes, in fact, that grief is so trong it seeps into future generations, affecting the way the bereaved raise their children, and how those children raise theirs. "Often," says Goodstein, "I'll wind up seeing one of these kids when he's in his forties. He'll tell me he's never seen his father's grave site, he's not even sure he knows where his father is buried. And then he'll add, 'You know, I'm not sure whether this affected me or not.' "

And of course it has. But not necessarly only for the worse. The one thing that can be said of losing a parent is that it serves as a profound stimulus, perhaps the most profound stimulus a child can have. Such suffering certainly has the potential to stir up unimaginable difficulties. But it also has the potential to spur unimaginable growth.

LINDSAY WEINBERG, AGE 12, FIRST started hearing rumors about the attack on the World Trade Center at ten o'clock on Tuesday morning, after a classmate came back from a trip to the orthodontist. The teachers at Felix V. Festa Middle School in West Nyack decided to say nothing about it—they thought it best for parents to break the news—but by eleven o'clock, Lindsay knew there had to be some truth to it; her fourth-period class was only half full.

"I got so scared," says Weinberg, a pretty, sporty seventh-grader with a heart-shaped face and a curly mop she subdues with goop. "I called my mother during lunch. She said she talked to Daddy after the first plane hit and he was trying to get out, but . . . um . . . " Her eyes fill up. She can't finish the sentence. Her mother, Laurie, walks over to her daughter's bed and rubs her shoulders, waiting to see if she'll say something. She has yet to coax a long discussion out of her daughter about her father's death.

"I didn't eat anything," Lindsay finally says. "At lunch. That day. I was really, like, not in school." That evening, Lindsay went to a friend's house. "When I came back, there were billions of cars. My mom came down the driveway and said she hadn't heard from him. So . . . " She can't finish that sentence either. She looks at me imploringly and starts to cry.

Steven Weinberg worked as an accounting manager for Baseline Financial Services. He and his daughter were very close. Last year, he coached her basketball team, though he wasn't much of an athlete. ("I'd always pull him aside and say, 'Daddy, calm down!' ")

Lindsay has two siblings: Sam, who's 8, and Jason, who's 6. "My 8-year-old is acting out a little bit," says Laurie Weinberg, an attractive, articulate brunette who works part-time as a medical biller. "He's louder than usual, and he needs to be told to do something five times instead of the normal three. And the first week or so, every little thing made my 6-year-old cry. But in the last few days, he's changed. I think the memorial service helped him gain closure. I think it helped all of us gain closure."

Lindsay's reticence, though, still makes her fret. "When I try to get her to talk," says Laurie, "she just cries. I think she just can't find the words. But her friends have been very supportive. They've enveloped her into a social life. Amazing. They're only 11 and 12."

That first week, in fact, Lindsay's friends kept slipping out of class to phone her while she stayed at home with her mother. Since then, they've called or stopped by almost every day.

"It's hardest when I'm by myself," she says. "That's when I start to cry."

She looks around her room. There are sports trophies on the bookshelf, memory candles at the foot of the bed, photo collages of camp pals covering the walls.

"After the service, I got a letter from my friend," she suddenly says. "It said all these things. It said so many things. Like . . . um . . . You want to see?"

I nod; she takes a seat at her computer and logs on to AOL. "My dad was really into the computer," she says. "He'd be on it all night. He used to e-mail me when I was at camp." She wipes her nose with a tissue and points, points, clicks.

There are probably a dozen or so messages dated 9/11/01. One: *i am so sorry for the worrying and frustration that you are going through right now . . .* Another: *dont know u all too well but im in c wing and i hear ur dad is missing im very sorry to hear that and give u all my sympathy . . .* A third: *we know that ur dad is in some hospital somewhere trying to contact u and tell him that hes all ryte! im so sorry that ur dad can not be w/u 2day but u know by 2morrow u will be in his arms.*

"I also got a phone call from this girl I had an argument with in fifth grade and haven't really spoken to since," says Lindsay. "She gave me a hug the next day."

She stands up. Lindsay is a full inch taller than her mother, though she just turned 12 years old. I ask if there's any message she'd like to impart about her father for this story. She shrugs, apologizes, and blinks back tears.

Standing over the keyboard, she finds the e-mail she was looking for. It's dated 9/29/01, the day after her father's memorial service.

hey linz! what's up. . . . i can't describe to u and tell u how sorry i am . . . when i was at the service yesterday i didn't know how u survived . . . i mean i'm just one of ur best friends and i knew ur dad farely well and i was hesterical crying . . . linz what i want to say to u is that u have all my sympathy and i will ALWAYS ALWAYS be here for u!! if u EVER need to talk to someone please come to me . . .

Love always and forever,
Kathryn

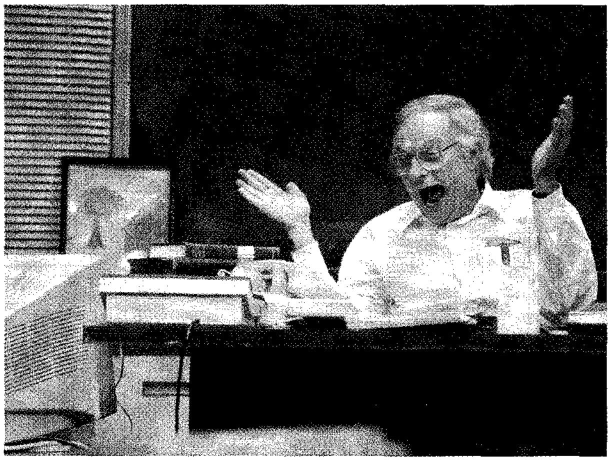
She looks up. Tears are rolling down her pink cheeks. "What I miss about him most," she says, "is, I guess, um, everything. How about everything?" ■

Edited by Logan Hil

Previews

Particle Man

Apparently, Michael Frayn's *Copenhagen* and David Auburn's *Proof* weren't enough for New York's scientist-theatergoers: This week **QED**, Peter Parnell's drama about the life of quirky nuclear physicist Richard Feynman, begins previews at the Lincoln Center's Vivian Beaumont, where it plays Sundays and Mondays. (*Contact*, now starring Charlotte d'Amboise, Colleen Dunn, and D. W. Moffett, continues its regular schedule.) Alan Alda (pictured) plays Feynman, the Nobel-winning physicist who worked on the A-bomb at Los Alamos, analyzed the O-ring failure in the *Challenger*, co-authored a best-selling pair of memoirs (with his pal Ralph Leighton), and developed a bizarre and enduring obsession with the tiny republic of Tuva because, as he said, "Any place that's got a capital spelled K-Y-Z-Y-L has just got to be interesting." (See "Broadway.")



Broadway

Previews and Openings

By Jeeves
Andrew Lloyd Webber strikes back at Broadway with a revival of his musical about a wacky manservant. Music by Webber; book and lyrics by Alan Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/28 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the culture of the Edison Hotel coffee shop, otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/11 opening. • Richard Rogers Theatre, 226 W. 46th St. (212-307-4100).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, Faith Prince, and others star in Michael Frayn's London hit, a madcap comedy about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/1 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Thou Shalt Not
Susan Stroman directs and choreographs a steamy new musical based on Émile Zola's classic tale *Thérese Raquin*. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. Harry Connick Jr. wrote the tunes. $20–$85. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. In previews for a 10/25 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

The Women
The Roundabout stages Clare Booth Luce's classic tale about a woman whose marriage is ruined by gossip with a fantastic ensemble cast of leading ladies. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. In previews for a 11/8 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Maya Days, Idina Menzel, and Adam Pascal star. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge than the Liza Minnelli edition. Brook Shields stars, through 10/28. Raúl Esparza plays the "Emcee," beginning 10/26. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman an Broadway's reigning choreographer, Susan Stroma presents a triptych of inventive pieces, ranging from naughty flirtation to a suicidal adman's frantic fantas Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. a 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theate 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play feuding spouses in August Strindberg's deservedly classic drama Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of th Al Dubin and Harry Warren musical about th proverbial chorus girl who get her big break is snappily directe by Mark Bramble, with exuberant choreography by Rand Skinner, and features a top-notc cast: Michael Cumpsty, Christin Ebersole, David Elder, Jonatha Freeman, Kate Levering, an Mary Testa. $20–$90. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3 • Ford Center for the Performin Arts, 213 W. 42nd St. (212-307 4100).

The Full Monty
The rambunctious musical adaptation of the 1997 film abou desperate, destitute men wh have nothing to lose but thei underwear. Music and lyrics b David Yazbek; book by Terrenc McNally; directed by Jac O'Brien. $31–$86. Mon.–Sat. a 8, Wed. and Sat. at 2. • Eugen O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
The fantastic Kate Burton plays Hedda, a Victoria woman who grows bored with her scholarly husband in this new Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello (who both jus took a big pay-cut to keep this show going) interpre Cole Porter's feuding couple—two actors who pla the *Shrew's* Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its bes with ever-hilarious numbers like "Brush Up You Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. a 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top song like "Do You Hear the People Sing?" and "I Dreame a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet o Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
Expected to be this season's feel-good hit, this eu-

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

phoric new musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Benny Andersson and Björn Ulvaeus. Yep, the guys from ABBA. So forget about that flop *Chess* and come sing along to "Take a Chance on Me" and "Dancing Queen." Nobody will dare make fun of you—they'll be singing along too. Louise Judy Kaye, Tina Maddigan, Karen Mason, and Louise Pitre star. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man

Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera

Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on the Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. As Catherine, Jennifer Jason Leigh now plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student (the extremely talented Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sexaholix

John Leguizamo, who's recently been hanging around the sets of films like *Summer of Sam* and *Moulin Rouge,* returns with his first solo Broadway show since his fantastic *Freak*. Leguizamo even promises to teach New Yorkers a few things about the Latino community in his skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 11/20. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown

After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Asian Performance Art Festival

Preeminent Asian performers Seiji Shimoda (Japan), Arahmaiani (Indonesia), Hong O-Bong (Korea), Aye Ko (Myanmar), Chumpon Apisuk (Thailand), and Hoang Ly (Vietnam) stage individual solo works. $16. 10/19 and 10/20 at 8. • Japan Society, 333 E. 47th St. (212-752-3015).

Bat Boy: The Musical

Tabloid stories declaring the capture of a live bat-child led to the creation of this surprisingly successful, high-flying musical. Now, after a brief hiatus, manimal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

The Burnt Woman of Harvard

Inverse Theater stages Kirk Wood Bromley's drama, in which a Harvard alum commits an act of "autoerotic arson." $15. Wed.–Sat. at 8. 10/24–11/17. • Clemente Soto Velez Cultural Center, 107 Suffolk St. (212-501-4528).

Elaine Stritch: At Liberty

The extraordinary actress Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a solo show about her unusual life. She's sure to sing her trademark song, "The Ladies Who Lunch," but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. Previews begin 10/26 for a 11/7 opening. Through 11/25. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin

Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Everything That Rises Must Converge

New York Theatre Workshop presents Karin Coonrood's new production of three classic short stories by Flannery O'Connor. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 1:30. In previews for a 10/30 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Havana Is Waiting

Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent trip to Havana. $55. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 10/24 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

QED

Alan Alda stars in Peter Parnell's new two-character play about the bad-boy physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. Previews begin 10/21 for an 11/18 opening. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Speaking in Tongues

For the Roundabout, Mark Clements directs a promising production of a satirical murder mystery by standout Aussie playwright Andrew Bovell, the author of *Strictly Ballroom.* His play was so successful in Australia that it's already been adapted to a forthcoming film, starring Barbara Hershey, Anthony LaPaglia, and Geoffrey Rush. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Previews begin 10/26 for a 11/15 opening. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

The Square

Ma Yi Theater presents a collection of sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas, Han Ong, Diana Son, and Chay Yew. The project was created by Lisa Peterson and Chay Yew. $40. Tues.–Sat. at 8, Sat. and Sun. at 2. In previews for a 10/27 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

The Syringa Tree

After a brief hiatus, Kate Blumberg returns to play 28 characters in Pamela Gien's superb solo play about a

Opening

Servant Class

In 1975, on the heels of the smash success of *Jesus Christ Superstar,* Andrew Lloyd Webber and playwright Alan Ayckbourn staged *Jeeves,* a wacky musical based on P. G. Wodehouse's stories about a quirky manservant. It flopped in London, and flopped again there in 1996, when it was revived under the name **By Jeeves**. But now that the manservant's name headlines an Internet search engine, Lloyd Webber and Ayckbourn must think they've hit on something, because they're bringing the butler and his banjo-picking master back: The reworked musical, starring Martin Jarvis and John Scherer (pictured, right, with Jarvis) will make its Broadway debut on October 28 at the Helen Hayes Theatre. (See "Broadway.")

Photograph by Suellen Fitzsimmons.

young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tom Midnight's Garden

London's Unicorn theater company presents a magical kid-friendly tale set in a magical world. $10–$30. Through 11/4. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Where's My Money?

John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off–Off Broadway run presented by the Labyrinth Theater. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 11/7 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World

You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge, surrounded by the fantastic Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), Kristine Nielson, Bill Raymon, the ever-wonderful and goofy Amy Sedaris, and Alan Tudyk. Director Christopher Ashley is doubly-blessed: The playwright, David Lindsay-Abaire (*Fuddy Meers, Kimberly Akimbo*), may be Off Broadway's hottest young talent. Don't miss this one. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/1 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Now Playing

An Adult Evening of Shel Silverstein

Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree*, this show will prove that the author, a regular *Playboy* contributor, always had his eye on mature stories. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Are You Dave Gorman?

A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Big Top Doo-Wop

Big Apple Circus returns with it's latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Bloody Poetry

Howard Breton's drama about the libertine Romantic poets Lord Byron and Percy Shelley gets a new production at the hands of Synapse Theatre. Adrian LaTourelle (*Dido, Queen of Carthage, The Propaganda Plays*) stars. David Travis directs. $19. Mon. at 7, Wed.–Sat. at 8, Sun. at 3. Through 10/26. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)

This offbeat crash course through the Bard's works is directed by downtown director Jeremy Dobrish. $25–$55. Mon., Wed.–Fri. at 7, Sat. at 4, 7, and 10. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda

A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dragapella Starring the Kinsey Sicks

Inaugurating the new upstairs performance space at Studio 54, the satirical "dragapella" act Kinsey Sicks (Ben Schatz, Irwin Keller, Maurice Kelly, and Chris Dilley) kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

The Fantasticks

The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

First Love

Playwright Charles Mee (*Big Love, True Love*) collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a surprising accident. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!

A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival

How absurd: 29 Off and Off–Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include the Pearl Theater's production of *Exit the King* and Sanctuary Theater's production of *The Picture,* starring Tony Torn. Call for schedule and locations. Through 12/1. • (212-387-2043).

La Lupe: My Life, My Destiny

Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Light Years

Playwrights Horizons presents Billy Aronson's comedy about four college roommates struggling through their first years in college. Jamie Richards directs. $25. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. • Theatre Three, 311 W. 43rd St. (212-279-4200).

Love, Janis

An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

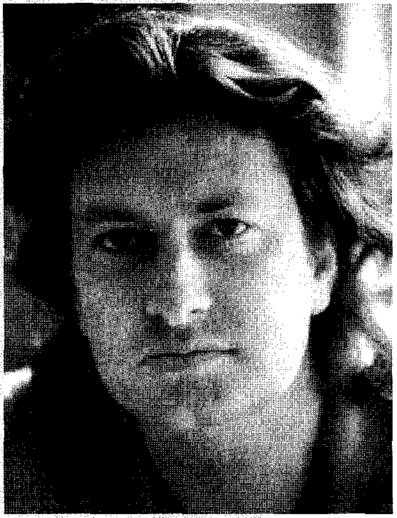
Metamorphoses

Mary Zimmerman uses a 27-foot-wide pool of water

Previews

State of the Unions

From *Medea* to *Dance of Death* to *Betrayal*, playwrights have returned over and over to ruined marriages, and that history presents certain challenges. "Think about *Who's Afraid of Virginia Woolf?*," says Mark Clements (pictured), who is staging Aussie hotshot Andrew Bovell's **Speaking in Tongues** for the Roundabout. "That's a fairly high benchmark, isn't it? So you realize you have to find a different take. That's why I was so interested in this play—Andrew got bored with going to the theater and seeing plays where you could second-guess the outcome in the first twenty minutes." Last year, the *Guardian* praised the London production's "ingenious cat's-cradle structure" for its unusual subtlety, though the play begins with an outrageous, contrived coincidence: Two married couples have one-night stands with each other's partners, and a murder mystery develops. Clements says the drama, which has recently been adapted into a film starring Geoffrey Rush and Barbara Hershey, "allows the audience to be smart," which means "some people come out completely mystified." Of course, that hasn't stopped Clements from further complicating Bovell's slippery, cross-cutting structure by casting just four actors (Margaret Colin, Karen Allen, Kevin Anderson, and Michel R. Gill) for the drama's nine roles. "It's one of the hardest plays I've ever done, and most of the actors say this is the most demanding thing they've ever done, too," he says. "The play was already a tough emotional exercise, but it's a huge technical exercise as well." Previews begin October 26. (See "Broadway.") L.H.



Manhattan, With a Twist

Productions are coming back up to speed downtown, and all the usual characters—puppeteers, escape artists, and so on—are resurfacing. This week, the extraordinary puppet master Basil Twist returns to HERE for three nights with **Mandragora**, a collaboration between Twist, performance artist Glamamore, and musician Robert Stafford that tells—what else?—an odd fairy tale. Meanwhile, the stylish Axis Company stages its latest work, **Listen Houdini**, in which the legendary escapist (played by Robert Cucuzza, pictured) joins his friend Sir Arthur Conan Doyle in an attempt to debunk an eminent medium. Finally, way down in TriBeCa, the ever-ambitious **Bat Theater Company** has brought four works back to the Flea for an encore: Lillian Mortimer's *No Mother to Guide Her,* Alice Tuan's *Ajax,* and two Mac Wellman works (*Sincerity Forever* and *Cleveland*) all run in repertory through November 19. (See "Off Broadway" and "Off-Off Broadway.")

to stage her inventive, Ovid-inspired work, which was a splashing success in earlier Los Angeles and Seattle runs. $35–$55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/2. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing

Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky, svelte black pleather cat suits designed by SoHo's Beau Brummel. $30–$40. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-587-3374).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Octoberfest 2001

Ensemble Studio Theatre kicks off its annual fall festival of readings and productions, including works by Edward Allan Baker, Amy Fox, Romulus Linney, and Leslie Ayvazian. Call for prices and schedule. Through 11/5. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis

A lesson in "the ancient Australian art of genital origami." And if you think this sounds like something a disturbed balloon-animal-tying birthday clown does when he's alone at night—you're close to the truth. Two Australian comedians perform penile contortions like "The Hamburger," "The Eiffel Tower," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reefer Madness

Based on the 1936 marijuana scare film, this budding new musical by Kevin Murphy and Dan Studney stages what happens when a good kid inhales and falls in with some pot-addled Communist zombies. Directed by Andy Fickman and choreographed by Paula Abdul, the production won bunches of Los Angeles critics' awards in 1999—plus a *High Times* "Stony" for Theatrical Production of the Year. On the heels of *Bat Boy* and *Urinetown,* this looks to be the stage's next big offbeat hit. $20–$60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre

The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night),* a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Latino Catholic woman. $25–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Rude Entertainment

Christopher Ashley (*The Rocky Horror Show, The Country Club*) directs three one-act plays by Paul Rudnick (*Jeffrey, The Most Fabulous Story Ever Told*) for the ever-playful Drama Dept. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Save It for the Stage: The Life of Reilly

Director and actor Charles Nelson Reilly presents the story of his life, from the Bronx to Broadway. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Shape of Things

In one of Off Broadway's most anticipated arrivals, Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men* and *Your Friends and Neighbors.* The play tracks an ambitious artist who bends an unwitting museum guard to her peculiar will. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe

A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Something Cloudy, Something Clear

Stass Klassen stars in Tennessee Williams's last full-length play, an autobiographical drama concerning the tension between love and lust. Anatole Fourmantchouk directs. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre @ St. Clements, 423 W. 46th St. (212-307-4100).

The Spitfire Grill

Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town, this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long, Mary Gordon Murray, and Steven Pasquale. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Stomp

This loud, aggressive, and energetic show is a boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Tick . . . Tick . . . Boom!

This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $20–$50. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $35–$45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Unwrap Your Candy

Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning to the stage with four short frightening works. $15–$40. Mon.–Sat. at 8, Sat. at 3. Through 11/11. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Vagina Monologues

Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Bacchae: Torn to Pieces

Ellen McLaughlin stars in this contemporary adaptation of the Euripides classic. $15. Thurs.–Sat. at 8, Sun. at 2:30 and 8. Through 11/4. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Blacks: A Clown Show

Recent recipient of an Obie award, the Classical Theatre of Harlem celebrates the fortieth anniversary of Jean Genet's historic, controversial work with a new production. When the all-black-cast production debuted in 1961, it highlighted the extraordinary talents of a range of young black actors, including James Earl Jones, Lou Gossett Jr., Cicely Tyson, and a very shy Maya Angelou. Rarely staged in New York, this revival is a welcome opportunity for anyone who cares about theater history. Christopher McElroen directs. $15. Thurs.–Sat. at 8, Sun. at 3. Through 10/28. • The HSA Theatre, 645 St. Nicholas Ave., near 141st St. (212-539-8828).

Blood Is the Only Good Adhesive in Heaven

Daredevil Opera Company presents an intriguing new site-specific music-theater work, apparently based

Photograph by Dixie Sheridan.

on information gathered from the decoded DNA imbedded in chewing gum by collaborators Sxip Shirey and Katie Pearl. $12. Wed. and Sun. at 8. Through 11/3. • Washington Square United Methodist Church, 135 W. 4th St. (212-591-0343).

Hedda Gabler
Compare and contrast this Century Center production with its Broadway rival. $15. Wed.–Sat. at 8, Sun. at 3. Through 10/28. • Century Center, 111 E. 15 St. (212-982-6782).

Henry IV
Storm Theatre stages Pirandello's classic about a twentieth-century Italian aristocrat who believes himself to be Germany's eleventh-century leader. $19. Wed. and Thurs. at 7:30, Fri. and Sat. at 8, Sat. at 2. • Studio Theatre, 145 West 46th St. (800-965-4827).

The Legend of the White Snake
This one-hour traditional Chinese dance-theater work, directed and adapted by Lu Yu, is presented by the Pan Asian Repertory. $15–$20. Through 11/3. • West End Theatre, 263 W. 86th St. (212-505-5655).

Listen Houdini
Axis Theatre presents a new drama that pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. Through 12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Mandragora
The extraordinary puppeteer Basil Twist, performance artist Glamamore, and musician Robert Stafford star in a new contemporary fairy tale. $15. 10/24–10/26 at 10:30. • HERE, 145 Sixth Ave. (212-647-0202).

The Marriage of Figaro
The ambitious Target Margin theater company goes to the opera with a new take on the Beaumarchais play that inspired Mozart's classic. David Herskovits directs. $12–$15. Call for schedule. • Ohio Theater, 66 Wooster St. (212-358-3657).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

No Mother to Guide Her/Ajax/2 By MacWellman
Staged by the Bat Theatre Company, Lillian Mortimer's *No Mother to Guide Her*, Alice Tuan's *Ajax*, and two Mac Wellman works (*Sincerity Forever* and *Cleveland*) all run in repertory. $15–$20. Call for schedule. Through 11/19. • Flea, 41 White St. (212-226-2407).

Rave Mom
Ann Magnuson returns with her latest solo show. $20–$25. Wed.–Sat. at 8:30. Through 10/28. • P.S. 122, 150 First Ave. (212-477-5288).

Rebel Without a Pause
Having ditched the monologue she planned to deliver after the events of September 11th, solo performer Reno is confronting the WTC disaster, the war, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Richard 3
Andrei Serban directs an adaptation of *Richard III* and *Henry VI*. $20. 10/27 at 7:30, 10/28 at 2 and 7:30, 10/30–11/2 at 7:30, 11/2 at 2:30 and 7:30, 11/4 at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Shiny Hot Nights: More Songs of Joni Mitchell
Obie-winning performer John Kelly sings about the last time he saw Richard, in a return of his heralded tribute to the singer. $20. Sat. at 8. Through 11/17. • Fez, 380 Lafayette St. (212-533-2680).

Strange Birds
GAle GAtes stages a new futuristic opera by Joseph Diebes. $12–$15. Tues.–Sat. at 8:30. Through 11/3. • GAle GAtes, 37 Main St., Brooklyn (718-522-4597).

Edited by Edith Newhall

Openings

More than 150 New York City galleries are participating in **I ❤ New York,** a citywide art exhibition and sale taking place between October 26 and November 3. Proceeds from sales will be donated to the Robin Hood Foundation to aid families of victims of the World Trade Center attack. For further information on participating galleries visit the Website, www.Ilovenyartbenefit.org.

Galleries

Solos

Madison Avenue and Vicinity

Bill Barrett/Vincent Peraro
Recent sculpture by both. Through 11/17. • Kouros, 23 E. 73rd St. (212-288-5888).

Colin Brant
Paintings of idealized American landscapes; through 11/24. • Baumgold, 74 E. 79th St. (212-861-7338).

Elizabeth Hauser
Paintings and drawings that combine gridlike structures with organic ones; through 11/24. • Venardos, 1014 Madison Ave. (212-879-5858).

Man Ray
A survey of paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, Connecticut, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; 10/27–1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

Robert Therrien
New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Elyn Zimmerman
New drawings by the sculptor that are based on a group of photographs she took that recorded the passage of water through a shallow stream bed; through 11/10. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Joe Brainard
More than 75 collages and works on paper by this American artist who died in 1994 and whose work is the subject of a retrospective at P.S. 1 Contemporary Art Center (see "Museums"); through 11/10. • De Nagy, 724 Fifth Ave. (212-262-5050).

David Hockney and Henri Matisse
Line drawings of pen and ink on paper by the contemporary British-born artist and the French modern master; through 11/10. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Ellsworth Kelly
A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Leslie Lerner
Figurative paintings on the theme of the artist's Californian adolescence; through 11/10. • Littlejohn, 41 E. 57th St. (212-980-2323).

Mark Rothko
Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar; through 12/1. • Washburn, 20 W. 57th St. (212-397-6780).

Robert Smithson
Sculptures, works on paper, and photographs, among them *Mirrors and Shelly Sand*, a sculpture that has not been exhibited in the United States since 1969; through 11/24. • Cohan, 41 W. 57th St. (212-755-7171).

Adam Straus/Sophia Vari
Paintings of landscapes reduced to their most basic elements/Painted sculptures that explore the interaction of volume and plane. Through 11/17. • Haime, 41 E. 57th St. (212-888-3550).

SoHo and TriBeCa

Karen Arm/Ann Agee
Abstract paintings that allude to star fields, whirlpools, and other natural formations/Porcelain sculptures of female body parts. Through 11/10. • P•P•O•W, 476 Broome St. (212-941-8642).

Alex Katz
The first complete survey of woodcuts and linocuts produced by the artist since 1951; through 11/24. • Blum, 99 Wooster St. (212-343-0441).

Terence La Noue
Recent paintings; through 11/10. • Beitzel, 102 Prince St. (212-219-2863).

Hubert Scheibl
Recent paintings; through 11/7. • Shafrazi, 119 Wooster St. (212-274-9300).

Keith Sonnier
Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Serge Vollin
Paintings inspired by the self-taught artist's dreams of his childhood in Algeria; through 11/10. • Ross, 568 Broadway (212-343-2161).

Alison Weld
Gestural abstract paintings on canvas, each one flanked on either side by panels of brightly colored stretched fabric; through 11/4. • Pacifico, 546 Hudson St. (212-462-2709).

Chelsea

Kim Abeles
The first large-scale exhibition of the Californian artist's work in New York City, featuring assemblages and installations dating from 1979 to 2001; through 11/18. • Art Resources Transfer, Inc., 210 Eleventh Ave. (212-691-5956).

Jeremy Blake/Graham Parks
New DVD projections that combine painterly abstract sequences, C-prints, and drawing/New paintings. Through 11/24. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Céleste Boursier-Mougenot
A new video-and-sound installation that broadcasts ambient activity filmed outside the gallery; through 11/17. • Cooper, 534 W. 21st St. (212-255-1105).

Alan Charlton/Gary Lang
Recent paintings by both. Through 11/17. • Stark, 555 W. 25th St. (212-807-1051).

James Croak/Nicky Nodjoumi
Recent cast-dirt sculptures of life-size human forms/Paintings of fantastic landscapes; through 11/10. • Stux, 529 W. 20th St. (212-352-1600).

Lois Dodd/David Dewey
Paintings of the Delaware Water Gap and its surrounding landscape/Watercolors of landscapes in

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

lairstown, New Jersey. Through 11/17. • Fischbach, 10 Eleventh Ave. (212-759-2345).

obert Fischer
onstructions of interiors and exteriors that suggest a ome environment in disarray; through 11/10. • ee/Glasoe, 529 W. 20th St. (212-924-7545).

ill Freiwald
mall-scale and monumental watercolor portraits; rough 11/10. • Shainman, 513 W. 20th St. (212-645-701).

lliott Greene/Tirtza Even
ew large-scale paintings of cartoonish human fig-res/Videos documenting sites in the former Pales-ne, Germany, Tel-Aviv, and a homeless shelter. hrough 11/10. • Postmasters, 459 W. 19th St. (212-727-323).

enny Holzer
site-specific LED installation featuring her new ritten work, *OH,* an intimate text about a girl; hrough 11/17. • Cheim & Read, 547 W. 25th St. (212-42-7727).

lex Katz
ew large-scale paintings; through 11/10. • PaceWil-enstein, 534 W. 25th St. (212-929-7000).

arie Jo Lafontaine
onumental photographs of flowers and a video in-tallation, *The Swing*, in which the experience of child-ood play is infused with threat and intrigue; through 1/24. • Von Lintel, 555 W. 25th St. (212-242-0599).

ac Leirner
ecent sculptures by the Brazilian artist; through 1/17. • Sikkema, 530 W. 22nd St. (212-929-2262).

Morris Louis
Eight paintings from the influential American artist's series, "Veils, "Unfurled," and "Stripes"; through 11/24. • Kasmin, 293 Tenth Ave. (212-563-4474).

Matthew McCaslin
New video and light sculptures; through 11/10. • Gering, 534 W. 22nd St. (646-336-7183).

Julie Moos
New work; through 11/21. • Fredericks, 504 W. 22nd St. (212-633-6555).

Stephen Mueller/Dion Johnson
New paintings of opulent patterned objects that appear to be floating in space/Paintings and works on paper. Through 11/17. • Maynes, 529 W. 20th St. (212-741-3318).

Tom Nozkowski
New abstract paintings; through 11/5. • Protetch, 511 W. 22nd St. (212-633-6999).

Elizabeth Olbert/Richard Dupont
Drawings that incorporate stitching and are meant to evoke the inner life of a rural American community/Sculpture, photographs, and photo-collages that reference Wilhelm Reich's orgone theories. Through 11/24. • Golden, 526 W. 26th St. (212-727-8304).

Victor Pesce/Carol Pereira
Recent paintings in which one or a few objects are silhouetted against flat planes of color/Paintings that fuse elements of American modern art and traditional East Indian crafts. Through 11/10. • Harris, 529 W. 20th St. (212-463-9666).

Sam Prekop
Small abstract paintings in which semi-grids morph into architecture and topography; through 11/10. • Clementine, 526 W. 26th St. (212-243-5937).

Miguel Rio Branco
An installation comprising over 500 slide-projected images combined with a musical score and sculptural elements; through 11/10. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Tim Rollins & K.O.S.
New paintings by the artist and his teammates; through 12/5. • Baumgartner, 418 W. 15th St. (212-633-2276).

Richard Serra
Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

James Siena
Systemic abstraction compositions painted on small aluminum panels; through 11/10. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Shawn Spencer/Joseph Santore
Paintings of birds and other animals in landscapes that suggest a post-industrial Arcadia; through 11/24. • Thorp, 210 Eleventh Ave. (212-691-6565).

Darren Waterston
Abstract paintings that suggest a plasmatic environment; through 11/24. • Cowles, 537 W. 24th St. (212-925-3500).

Other

Pablo Picasso
Etchings, drypoints, and linoleum cuts on loan from the Fundación Picasso, outside of Málaga, Spain, Picasso's birthplace; through 11/16. • CUNY Graduate Center, 365 Fifth Ave. (212-817-7170).

Group Shows

Madison Avenue and Vicinity

Americas Society
"Abstract Art From the Río de la Plata: Buenos Aires and Montevideo, 1933–1953," the first in-depth exhibition in the United States to explore the development of abstraction in the Southern Hemisphere, featuring paintings and sculptures by Hlito, Kosice, Maldonado, Prati, Torres-García, and others; through 12/9. • 680 Park Ave. (212-249-8950), Tues.–Sun. 12–6.

C & M
"Naked Since 1950," nearly 40 major paintings, sculptures, photographs, and video works depicting the nude figure, by Currin, De Kooning, Freud, Giacometti, Koons, Sherman, Smith, others; through 12/8. • 45 E. 78th St. (212-861-0020).

China Institute
"Exquisite Moments: West Lake and Southern Song Art." More than 60 works by Chinese artists of the Southern Song era (1127–1279), including painted circle fans, handscrolls, and ceramics; through 12/9. • 125 E. 65th St. (212-744-8181).

57th Street Area

UBS PaineWebber
"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works from the museum's collection; through 11/30. • 1285 Sixth Ave. (212-713-2885).

SoHo and TriBeCa

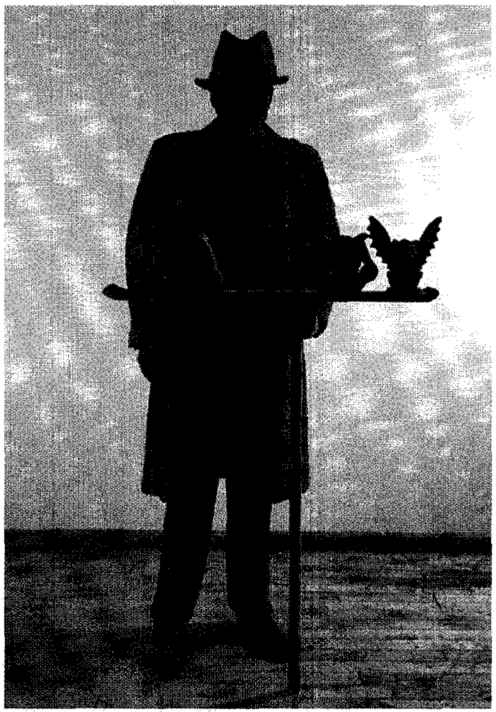
123 Watts
"microwave, three," works created through a process of removal or erosion, by Callan, Gonzalez, Mayer, Shin, others; through 11/17. • 123 Watts St. (212-219-1482).

Art in General
"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. •

Talent

Down to Earth

It was sheer lack of funds that dictated the material **James Croak**, a sculptor then living in Brooklyn, began using in 1985. "I wanted to cast a full-size self-portrait, but I couldn't afford bronze, so I walked down the street to an empty lot, dug up dirt, put it in a wheelbarrow, took it home, mixed it with glue, and pressed it into the plaster mold." The result was *Dirt Man With Fish*, a man in a hat and overcoat with lifelike cast-resin fish protruding from his torso and legs as if swimming through him. Croak cast other sculptures modeled after his own body, among them eighteen versions of a businessman called *Dirt Man With Shovel*. Today, these decade-old works suddenly have a new resonance: They instantly evoke the images of people leaving the World Trade Center attacks covered in dust. (Croak also did a series of latex casts of bodies and body parts for a 1995 series called "New Skins for the Coming Monstrosities.") "About twenty people e-mailed me to say they thought about *Dirt Man With Shovel* after the attacks," says Croak, 49, who took part in the recovery effort at ground zero and, in another strange coincidence, supported himself as a charter pilot in the late eighties. Croak's new cast-dirt and cast-wax sculptures (pictured, *Dirt Man Shows the Monsters*, 2001), currently on view at Stefan Stux Gallery (529 West 20th Street; through November 10), were all completed before the attack except for *Ruining the Possibility*, a group of wax gargoyles crowded topsy-turvy in a glass tank. Though Croak says he had already conceived the piece, its finished state said something new: "It became a portrait of Hades." E.N.



hotograph courtesy of the Stux Gallery.

Photography

Past Lives

When the British artist and critic John Ruskin died in 1900, he left behind his autobiography *Praeterita*, whose Latin title means "things gone over" or "things past" (Marcel Proust considered it the finest autobiography ever written and was the first to translate it into French) More recently, the Ruskin School of Drawing and Fine Arts, Oxford University's fine-arts department, commissioned British photographer **John Riddy** to create his own visual record o the places that Ruskin termed "a joy to remember." It was the perfect match, apparently Riddy, already known for his ability to capture the personalities of places, decided to echo each of *Praeterita*'s 28 chapters with an image that brings a favorite Ruskin moment to life (pictured, *London [EC3]*, 2000). Eerily enough, it's hard not to imagine Ruskin behind the camera. *At Lawrence Markey, 42 East 76th Street; through November 3.*

"Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

New York Studio School
"*Académie Matisse: Henri Matisse and His Nordic & American Pupils*," a loan exhibition of works by Matisse and his students from America, Germany, Norway, Sweden, and Britain; through 11/17. • 8 W. 8th St. (212-673-6466).

Sperone Westwater
"Green on Greene," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; 10/26–12/15. • 121 Greene St. (212-431-3685).

Chelsea

Feature
Works by Blair, Holst, Shaw, Snead; through 11/10. • 530 W. 25th St. (212-675-7772).

Nicolai
"Snakes, Snails & Puppy-Dog Tails," works that capture young men in transgressive acts, by Chadsey, Durward, Fowler, Hasty, Lowe, Meads, Mellyn, Reilly, Weeks; through 11/23. • 505 W. 22nd St. (212-414-8511).

White Columns
"Prankster," works on the theme of trickery and mischief, by Besser, Carnahan, the E-Team, Feld, Grubstein, Levy, others; through 11/25. • 320 W. 13th St. (212-924-4212).

Other

Sotheby's
"Beck's Futures 2," works by contemporary British artists Afrassiabi, Bill, Holdsworth, Iles, Woods, others; through 11/10. • 1334 York Ave. (212-606-7000).

Photography

Tom Baril
New images of waterfalls in New York and Costa Rica; through 11/14. • Benrubi, 52 E. 76th St. (212-517-3766).

Flor Garduño
Still lifes, nudes, and portraits taken in and around the photographer's homes in Mexico and Switzerland; through 12/29. • Throckmorton, 153 E. 61st St. (212-223-1059).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, $6 students and seniors.

Marcus Leatherdale
Staged portraits of Indian tribespeople; through 11/17. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Duane Michals
New large-scale works that take a humorous look at contemporary photography; 10/25–12/1. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Nicholas Nixon
Photographs that depict couples in moments of physical intimacy; through 11/24. • Zabriskie, 41 E. 57th St. (212-752-1223).

John Riddy
Images of streets and architecture that were inspired by John Ruskin's autobiography, *Praeterita*, and echo the places that Ruskin visited; through 11/3. • Markey, 42 E. 76th St. (212-517-9892).

Sandy Skoglund
New staged photographs; through 11/24. • Borden, 560 Broadway (212-431-0166).

Luke Smalley
Photographs of athletes from the photographer's new book, *Gymnasium* (Twin Palms); through 11/25. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 25 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions.: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11-7:30, Mon. 11-6; free.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bard Graduate Center for Studies in the Decorative Arts
"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6/02. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 *students and seniors, Wed. free.*

Brooklyn Museum of Art
"Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E.

Photograph courtesy of Lawrence Markey, Inc.

91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

"Telling Tales II: Religious Images in Nineteenth-Century Academic Art." Paintings, drawings, prints, and sculptures on religious themes from the museum's collection and on loan from the Metropolitan Museum of Art, the Jewish Museum, and the Shepherd Gallery; through 1/26/02. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Frick Collection

"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; through 10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • "American Art: The Fifties and Sixties." Selections from the museum's permanent collection, including works by Chamberlain, Dine, Frankenthaler, Pollock, others; through 10/24. • "Cubism and the Materiality of Space." Works by Braque, Gleizes, Gris, Leger, Picasso, and others; through 10/24. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.-Mon. 11-6; $5, $3 students and seniors, free under 12.

Japan Society

"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6/02. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • "Pieter Bruegel the Elder, Drawings and Prints." 52 of the Netherlandish painter's 61 extant drawings accompanied by a selection of his prints, and a selection of drawings that were once attributed to Bruegel; through 12/2. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24/02. • "Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; through 12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Caspar David Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon*, from the museum's collection, and its two variants, on loan from Dresden and Berlin; through 11/11. • "Dress Rehearsal: Origins of the Costume Institute." A selection from the former Museum of Costume Art, including early folk costumes, historic fashions, and twentieth-century haute couture; through 10/28. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

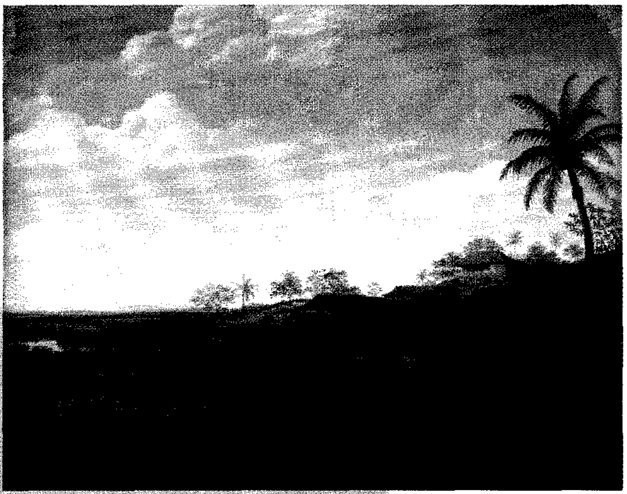
"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; 10/25–1/8/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

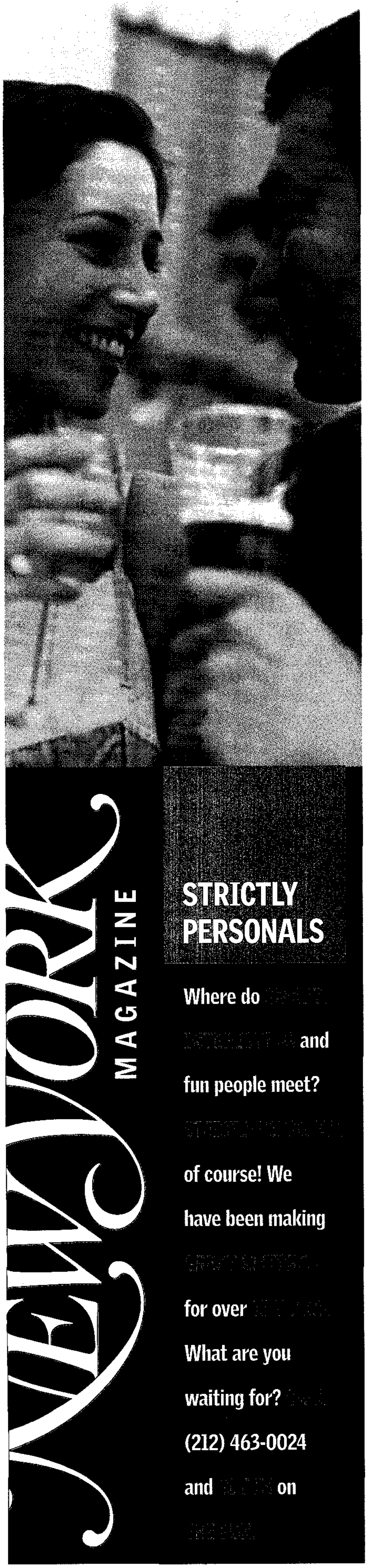
On View

Made in Brazil



As we've all seen, the country that invented the caipirinha has produced its share of intoxicating contemporary art. Less known—in this country, anyway—is its exotic brew of antecedents: the paintings of Brazil by seventeenth-century Dutch artists who traveled there (pictured, Franz Janszoon Post's *Sugar Plantation*, 1661), Baroque religious sculptures by transplanted Portuguese, crafts of indigenous tribes, and carvings by African slaves. **Brazil: Body and Soul** takes the long view of Brazilian art history (Solomon R. Guggenheim Museum, 1071 Fifth Avenue, at 89th Street; through January 20), from a monumental Baroque altarpiece to works of the postwar Concrete and Neo-Concrete movements to a few works by contemporary artists. A few blocks north, **O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art** (El Museo del Barrio, 1230 Fifth Avenue, at 104th Street; through February 3) features installations, photographs, video, and sculpture by 21 contemporary Brazilian artists who incorporate cloth and fabrics in their work.

Photograph courtesy of the Solomon R. Guggenheim Museum.



NEW YORK MAGAZINE

STRICTLY PERSONALS

Where do [illegible] [illegible] and fun people meet? [illegible] of course! We have been making [illegible] for over [illegible] What are you waiting for? [illegible] (212) 463-0024 and [illegible] on [illegible]

Museum of the City of New York
"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; through 1/12/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art
"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King, Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • "Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084) Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; 10/28–2/7/02. • New York City Building Flushing Meadows Corona Park, Queens (718-592-9700) Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onwards; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
10/24 at 10 and 2: "Important Watches and Wrist-watches." On view from 10/19. 10/26 at 10 and 2: "Arts of France." On view from 10/21. 10/29 at 10 and 2: "Books & Manuscripts." On view from 10/24. 10/30 and 10/31 at 10 and 2: "Nineteenth-& Twentieth-Century Prints." On view from 10/24. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
10/30 at 1: "Nineteenth-Century Paintings." On view from 10/25. • 219 E. 67th St. (212-606-0430).

Doyle
10/31 at 10: "Fine Furniture, Decorations, and Paintings." On view from 10/27. • 175 E. 87th St. (212-427-2730).

Phillips
10/24 at 6: "Magnificent Jewels." On view from 10/19. • 406 E. 79th St. (212-570-4830).

Sotheby's
10/26 at 10:15 and 2: "Arcade Jewelry." On view from 10/21. 10/27 at 10:15 and 2: "European Furniture and Works of Art." On view from 10/22. 10/29 at 10:15, 2, and 6:30: "The 'Dallas Bank' Collection of Highly Important U.S. Gold Coins." On view from 10/24. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
10/25 at 10:30: "Travel & Exploration." On view from 10/20. 10/30 at 5: "Magic." On view from 10/25. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

lew and Noteworthy

A
'his barbershop turned four-table café has been outtted with a big blue A in the window and what ıight be the world's tiniest professional kitchen: two ot plates, a mini-fridge, a sink, and a cutting board. :hef-owner Marc Solomon (who used to run Red trype and Les Deux Lapins downtown) uses that ›ace to maximum effect cooking simple, inventive ımaican-inspired French dishes like curried lamb pie ʻith coconut crème fraîche and pan-fried ackee-andıllaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-31-1643). (I)

KA Cafe
rom the folks at 71 Clinton Fresh Food: Think 'ino ıeets Ratners, crossed with a little Chicama and a lever small-plates menu with nods toward the neighorhood and its suppliers. A pressed meat-loaf sandʻich with red-onion relish and Gus's pickle slices on Kossar's bialy; oyster soup with Streits's matzo on the de; perfectly flaky braised-pork empanadas—everyıing artfully presented with a dollop of tomato marıalade here, a dab of salsa rosado there. And nothing ver $7. • 49 Clinton St. (212-979-6096). (I)

AQ Café
candinavia House's sleek new concession run by ıquavit and its star chef, Marcus Samuelsson, provides gastronomic introduction to Nordic culture. On the ıenu: textbook tender Swedish meatballs, a superb morgasbord plate, and salmon lasagna crowned with scending dollops of tomato salsa and salmon salad for ʻhich Samuelsson's mother country should award im a Nobel Prize. • 58 Park Avenue, at 38th St. (212-47-9745). (I)

Arezzo
ın unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margheriı Aloi, formerly of Le Madri, Arezzo is nevertheless ıothing to joke about. The menu, showcasing Aloi's ıgnature fresh pastas, includes uncommon salads; "foaccina" halved and smeared with Robiola cheese, :esh spinach, and a touch of truffle oil; and a sensaıonal dry-aged rib eye with herb-strewn Tuscan fries nd tangy chopped dandelion. • 46 W. 22nd St. (212-06-0555). (M-E)

id
'entation, the ritzy caterer that feeds Sotheby's collecors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house estaurant. With his own gifted hands quite full runıing the kitchens at Craft and Gramercy Tavern, Colcchio tapped longtime sous-chef Matthew Seeber to xecute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

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New York metro
Find a restaurant! Search our hundreds of listings by cuisine, price range, and location at www.newyorkmetro.com/restaurants.

Bistro St. Mark's
The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday, and improbably, Souperman, their short-order takeout place in the financial district. Now, the two are back to serious food, in sleek new Park Slope quarters. And Sanzin's food, inventive as ever, includes rib-eye with bone marrow, roasted grouper with balsamic plum sauce, and zucchini flowers with spicy crabmeat. • 76 St. Marks Avenue, Brooklyn (718-857-8600). (M)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Fraunces Tavern
This colonial landmark survived a revolution, an FALN bombing, and decades of lukewarm reviews. Newly reopened after a $2 million makeover, it faces its biggest challenge yet: an irrevocably altered lower Manhattan landscape. But the timing certainly seems right for Kenneth Pulomena's all-American menu of Sherman sherried eggs, Yankee pot roast, and New England seafood stew. • 54 Pearl St. (212-968-1776). (M-E)

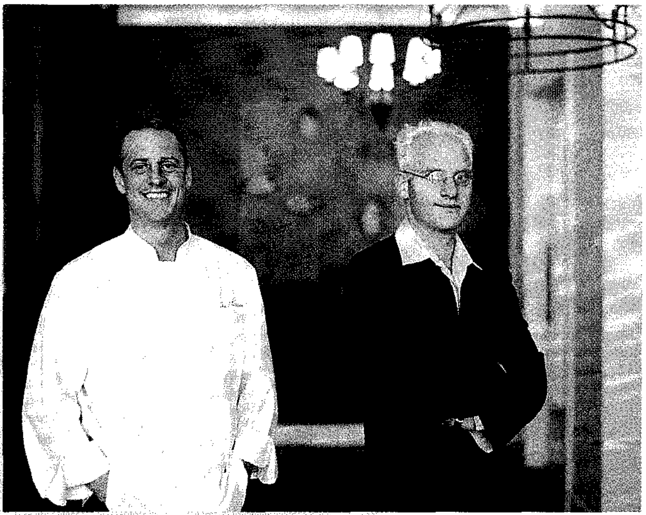
Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive

Opening

Made to Order



When The Red Cat chef-owner Jimmy Bradley and his partner, Danny Abrams (pictured, left to right), took over the old Spartina space, little did they know what sort of no-man's restaurant land TriBeCa was about to become. But to their credit—and per Mayor Giuliani's express orders—they continued building **The Harrison**'s French doors, installing walnut wainscoting, and hanging local art. And if ricotta cavatelli with braised veal cheeks, quail cassoulet, and homemade bresaola with taleggio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. (355 Greenwich Street; 212-274-9310.)

hotograph by Kenneth Chen.

Ask Gael

What's blooming on the fringe of ground zero?

Nam, with its pale lemon and celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway. But managing partner Steven Duong, a seasoned survivor from Saigon, was determined to open, even though the earliest-arriving fans of his crisp, clear Vietnamese dishes at Cyclo had to walk south from the barricades on Canal. Drawn by the light and by moving family photographs on sconces Duong himself designed, welcoming neighbors have been quick to stop by, sampling wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), chopped monkfish on spicy rice crisps, and the luscious shrimp-chicken-and-bean sprout-filled coconut crêpes of central Vietnam. Promising to return often. To Duong, the trio of cooks—Hoang Do, Tien Pham, and Quy Tran—are family, "Auntie," "Mother," and "Sister" (pictured). The cooks shop Chinatown for greens and sausage for lovingly remembered street food like *thit nuong cuon* (lemongrass-beef-and-sesame rice-paper rolls) and flat shrimp dumplings steamed in banana leaf as well as tangy green-papaya salad and classic curries, all gently priced. Try thick, sweet Vietnamese coffee with dessert—warm banana bread and Tahitian vanilla ice cream, or ginger flan au caramel. (110 Reade Street; 212-267-1777.)

about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and *Manila clams in lemon-thyme broth*, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Long Tan

A sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, *serving till 2 a.m.* Chef Jeff Hardinger, late of Ruby Foo's, turns out lively, gently priced renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian pinot noir. • 196 Fifth Ave., nr. Union Street, Brooklyn (718-622-8444). (I–M)

Luce

This beautifully restored Sixth Avenue bodega may do for that lonely, pappardelle-deprived stretch what pioneering Cucina did for Park Slope's now-burgeoning boulevard years ago. Chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with an intriguing Italian-Mediterranean menu: Sicilian seafood couscous, guinea hen with pomegranate sauce, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. • 411 11th Street, at Sixth Ave., Brooklyn (718-768-4698). (M)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

Minotaur Restaurant

The menu at this sophisticated Greek restaurant reaches back *four millennia or so and includes* "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M–E)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorit like potato, goat cheese, and truffle terrine with tra scendent beets; and lusty short rib on an ooze of p lenta perfumed with smoked onions. • 2315 Broadwa near 84th St. (212-580-8700). (M–E)

★ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garmen district gyro joint, have branched out with this bo fide restaurant with cushy red velvet window-seat ba quettes and a serious kitchen. You can make a meal the delicious meze along with the freshly baked fla bread that washes up on the table like a puffy, sesam crusted raft. But then you'd miss out on impressive e trées like iskender kebab and the "special beyti sarma • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

TanDa

Another Park Avenue South restaurant-lounge, th one from a few survivors of the original Moom team, and featuring Hong Ko chef Stanley Wong's Southeast Asia fare. Tan Da was a Vietnamese po who wrote, "Food and wine are t essence of life." The correspondin significance of lounges and D.J eluded him, but it's a safe bet th the owners of TanDa won't mak the same mistake. • 331 Park Avenue (212-253-8400). (M–E)

Vicala

The only thing odder than finding sleek, stylish "nouveau Vietnamese restaurant on Avenue C is findin *one on Avenue C right next door* t a German beer hall. But here it i serving elegantly plated renditio of lobster-and-calamari sevich lemongrass-seared beef carpacci and scallops satay, plus customize summer rolls and an internation array of wines, all available by th glass. • 111 Ave. C (212-254-2229). (M

Manhattan

Lower New York

★ Ajisen Noodle

A lot of ramen around town can b disappointing—overcooked noodl in bland broth. But not at Ajise Noodle. The pork-based hous soup—one of three broth bases along with curry an miso—topped with sliced roast pork, scallions, an hard-cooked egg, is rich and satisfying, the whol wheat noodles tender but firm. Even better is th "tenderous ribs" version, which turns out to be sou with slow-cooked boneless pork ribs. • 14 Mott St. (21 267-9680). (I)

★ Alfanoose

This spotless falafel joint makes the best—and neat est—falafel sandwich in town. Co-owner Mouhama Shami meticulously rolls his expertly seasoned falaf and fresh condiments in an unusually thin and plia pita, like a burrito, so that all the harmonious compo nents merge in every bite. It's also a great source f Middle Eastern appetizers as well as superb lamb o vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

Bot

The all-plastic décor at this NoLIta spinoff o *Chelsea's Bottino refutes every Tuscan cliché in th* book, but the simple, flavorful food and the mostl Italian wine list are reassuring proof of its traditiona heart. The iMac-hued garden room is linked to th front lounge by a serpentine expanse of chartreus wall and an open kitchen and bar, which dispens fresh salads, satisfying pastas, and fruity Prosecco cock tails in equal measure. • 231 Mott St. (646-613-1312). (M

★ Bubby's

As familiar and dependable as relatives from the ol country. Breakfasts are solid and sandwiches two-fist ed, and it's one of the few places where ordering mea loaf or roast chicken makes sense. We'll forgive th service that is sometimes as hard to read as the special

Photograph by Patrik Rytikanga

ackboard, and the cultural travesty they call an egg eam. You have to make allowances for any place illing to serve rich, lumpy mashed potatoes with al-ost everything. • 120 Hudson St. (212-219-0666). (I–M)

apsouto Frères

andmark French bistro with talked-about soufflés osts local business folks at lunch. Dinner is a New ork mix of neighborhood regulars, tourists, and ekkers from uptown. Dishes to try include the terrine rovençal and the roast duckling with ginger-and-cas-s sauce. • 451 Washington St. (212-966-4900). (M–E)

Chanterelle

he Waltucks, Karen and David, have specific ideas oout how to make an evening unforgettable. The alls are without art. No music. Chairs are huge; lates are, too. The goal is to get you to concentrate olely on who you are with and what you are eat-ıg—the stunning juxtapositions of David's quail and ar anise, lamb with cumin crust, crabs in ginger, and rawberry mille-feuille with elderflower sorbet. • 2 arrison St., at Hudson St. (212-966-6960). (E)

City Hall

hef-owner Henry Meer may be imagineering Old Jew York, with back-lit photos of bygone street life, ut he can't help refining it, too. The triple-tier Chrysler" shellfish highrise is global gluttony via the t stream. Chesapeake she-crab soup is creamy per-ection. But go for the marvelous double steak on the one, a behemoth served stunningly rare. • 131 Duane t. (212-227-7777). (M–E)

Danube

avid Bouley's outrageous, lacquered, velvet-swathed ttle dining room is beautiful, fun, funny, and roman-c. And, via his chef de cuisine, Mario Lohninger, his one-marrow dumplings, the Tyrolean wine soup, the raised beef cheeks, and even the Wiener schnitzel ıanages to be Austro-Hungarian but not too. • 30 ludson St. (212-791-3771). (E)

elmonico's

at with the Big Boys at this sprawling, beautifully re-tored New York City icon. Start the feast the way iamond Jim would have, with oysters Rockefeller nd clams Casino, and end it with baked Alaska; in etween there's Lobster Newberg, rack of lamb, and, f course, the classic Delmonico's steak. And don't for-et your jacket—or your wallet. • 56 Beaver St. (212-09-1144). (E)

igino Trattoria

t's on such a wide and wind-whipped street that in he winter it's almost too painful to get out of the taxi. ut on the other side of Gigino's door, its rustic em-race melts people into puddles of relief and grati-ude. Gigino's is a true hideaway, a place you bring riends to watch them relish an old-fashioned lusty izzaiola sauce over a lustier grilled prime rib, or a hicken scapariello remorselessly uncouth with garlic. 323 Greenwich St. (212-431-1112). (M)

Hampton Chutney Co.

oHo can be a soulless place, not to mention mad-leningly expensive, and in desperate need of good arma and grub. This eighteen-seat offshoot of a pop-ılar Amagansett enterprise satisfies both criteria with ts Indian-chant soundtrack, fountain, and addictive losas and uttapa stuffed or topped with everything rom traditional spiced-potato-masala to untraditional una and avocado ($6.50 to $10.50). Plus daily soups, hai teas, cardamom coffee, and brownies. • 68 Prince t. (212-226-9996). (I) ($)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

Layla

A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

☆ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp and toppings like andouille and tasso add Cajun kick. And they didn't even call it Famous Original Two Boots. • 3-7 Maiden Ln. (212-233-6066). (I)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ The Mercer Kitchen

Within Christian Liaigre's conversion of a catacomb into a sultry, shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

★ Montrachet

No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ The Odeon

There is something so confidently sophisticated about the Odeon, so effortlessly head-on-its-shoulders about the way it looks and pulses with energy. It is one of the few rooms in town where maturity feels like fun. And the kitchen delivers a brasserie menu that is virtually mistakeproof, and there's not a velvet rope in sight. You may find hotter places in New York, but you won't find a smarter one. • 145 W. Broadway (212-233-0507). (M)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Pfiff

A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna are a few of the tasty New American offerings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

☆ Pico

Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I–M)

Roc

Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M–E)

Salaam Bombay

A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

The Screening Room

You don't need to be a cineast to love this restaurant, with its velvet curtains and high ceilings. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. • 54 Varick St. (212-334-2100). (M–E)

Tribeca Grill

Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. • 375 Greenwich St., at Franklin St. (212-941-3900). (E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Il Posto Accanto

This is where the same harried crew behind the popular Il Bagatto come to unwind. Literally "the place next door," Il Posto Accanto is their homey, low-key tribute to Italian wines. Nearly 100 are sold by the bottle, the half-carafe, and the quarter-carafe, which measures about a glass and a half—enough to accompany a cheese plate, a panino, or a rustic crock pot of warm vegetables drizzled with truffle oil. • 190 E. 2nd St. (212-228-3562). (I-M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

★ Mugsy's Chow Chow

A cheap Italian joint in a sea of cheap Italian joints that stands out for chef-owner Jimmy Carbone's signature toasted spaghetti and friendly neighborhood vibe. Last summer, he expanded next door with an equally hospitable bar called the Patio, where locals linger for pre- or post-meal cocktails. Sunday supper is an astounding deal: ten dollars for three savory (if smallish) courses, which recently included a saucisson salad, spaghetti frittata, and perfectly cooked penne with kale and tender morsels of lamb. Nice compact wine list, too. • 31 Second Ave. (212-460-9171). (I)

No. 9

The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M-E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Below 14th Street, West

★ Blue Hill

Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

Chinghalle

The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

14th–42nd Streets, East Side

Alva

Bare light bulbs evoke Thomas Edison, the namesake of this sophisticated American bistro owned by Aureole chef Charlie Palmer, but Terrance Cave's unfussy food is all very au courant: grilled hanger steak, pan-seared salmon, mussels in saffron broth, and a portabello mushroom burger. • 36 E. 22nd St. (212-228-4399). (M-E)

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Bar 515

International pub grub and hearty American dishes with a touch of Asian and Mexican influences in a lofty, industrial space. Nearsighted sports fans will appreciate the twelve-foot television screen usually tuned in to the game, the match, or the tournament. 515 Third Ave., nr. 34th St. (212-532-3300). (I-M)

★ Beppe

Cesare Casella's devoted fans know him for his Tusca cooking and his signature breast-pocket herb bou quet, both of which have resurfaced at this Gramerc trattoria. You'll also find an instant coziness, a pride rustic Tuscan products stashed behind glass at the er trance, the warmth of a giant open fireplace. Casella cozze are plump and sweet in a fiery broth; chew handmade pinci noodles in walnut-tomato sauce are triumph. We love braised black cabbage in toasted Tu can bread, savory braised spare ribs, and desserts lik sensational lemon "pudding" with candied orang peel. • 45 E. 22nd St. (212-982-8422). (E)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this fo mal hotel *restaurant from* Grand Central Terminal, fc a quick drink or a full meal from the French-influ enced American menu. • 42nd St. and Lexington Av (212-850-5999). (M-E)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be personal statement. So he hung his own watercolor painted the menu covers, and named the place afte the highly prized, hand-harvested sea salt that's nativ to Brittany, just like him. His $62 prix fixe menu small and changes daily, so there's no telling when yo might see that lobster-avocado salad or venison fill with juniper berries and orange zest again. • 5 E. 20t St. (212-460-9100). (M-E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Ac company your choice of microbrew with stout-bat tered onion rings, a buffalo burger, or sesame-cruste ahi tuna. The beer-weary can sample from the city largest selection of tequilas and single-malt scotches. 35 Union Square W. (212-645-3400). Also, 1285 Sixth Av at 51st St. (582-8244). (I-M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patri and Chicama. Now he's tackling old-world Spanish. field trip to Galicia yielded dozens of recipes for tapa casseroles, soups, and flatbreads, which undergo subtl and delicious transformation here. To wit: bocarone in escabeche with almond-crusted queso de cabr crispy anchovies wrapped in sage leaves, and churr with warm chocolate sauce for dessert. Much mor radical is the conversion of the old Parlour Cafe int a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233 (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky tonk in New York," attracting bikers, families, an music-industry insiders. Try the house-smoked bab back ribs, bison burgers, and Santa Fe hand rolls, o just grab a drink at the horse trailer that's been con verted into a bar. • 375 Third Ave., at 27th St. (212-683 6500). (I)

★ Scopa

This sprawling complex is chef-owner Vincent Scot to's brave attempt to minister to every dining need o

Happening

Ocean Indian

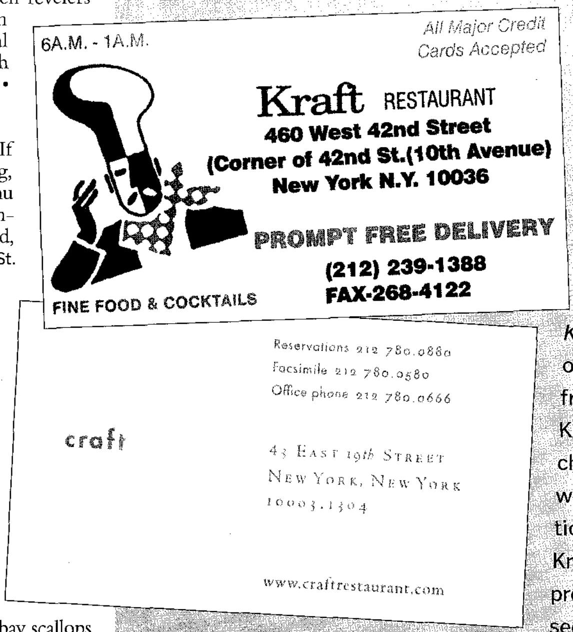
It's everything you ever wanted to know about coastal Indian cooking, in seven eas lessons—or, rather, tasting menus, offere over four months at **Café Spice**. After a veg etarian Gujarati warmup, the kitchen ha segued into coconut-and-seafood-laden Maharashtran specialties like Bombay masal pomfret, spicy bell peppers, and chili shrimp. To sample a little of everything, order thali—a round tray filled with various aromatic bowls and breads, available for vegetari ans and carnivores alike. Next up, starting October 29: the multi-ethnic, Portuguese-in fluenced flavors of Goa. (72 University Place; 212-253-6999.)

Photograph by Patrik Rytikanga

Data

Small Craft Advisory

Tom Colicchio can't catch a break. When he opened Craft, the Gramercy restaurant whose anxiety-inducing single-sheet bill of fare requires befuddled diners to cudgel their brains and go to the trouble of actually choosing their own side dishes, he apparently was asking too much of even the most progressive foodies. He's since jiggered and rejiggered his menu, paring down choices and spelling things out to the point where even a small child can now successfully order. But now that "almost no one is confused about the menu anymore," according to Colicchio, a new problem has presented itself. As it turns out, there's more than one Craft in this town, and although the other one spells its name with a *K*, looks exactly like the Greek diner it is, and doesn't take reservations, that hasn't stopped fashionable types from showing up for their tables, or calling and trying to score eight o'clock bookings. When they do, they're usually told they've got the wrong place, but sometimes a man answers the phone and barks, "We don't take reservations anymore . . . *click.*" "It's frustrating," says Kraft's owner, Dennis Krauss. "We get between 30 and 40 calls for Craft during the dinner rush alone." Colicchio's been getting calls, too—angry ones. "You don't know who I am," said one woman who, he surmises, got her *C*'s and *K*'s crossed, "but you have really rude people on your phone there. I'm going to tell all my friends." For his trouble, Colicchio blames Kraft's brusque telephone manner, spelling-challenged 411 operators, and even *New York,* which ran the wrong information in a promotional guide. (Oops.) So what's the solution? Krauss says that one of Colicchio's managers proposed he come down and "have dinner and see the place." If that doesn't work, maybe Colicchio will take Krauss up on his suggestion and change the name to Tom Colicchio's Craft Restaurant. Well, maybe. But how many people can spell *Kolicchio*? R.P.



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is LoMad office-worker clientele, from catered breakfast meetings to late-night, Venetian-inspired nibbles at the cicchetti bar, accompanied by Italian wines by the glass, carafe, or bottle. Not to mention a bustling takeout shop, he-man rib steaks, scrumptious pastas, and a grilled pizza that would make his mentors t Providence's Al Forno proud. • 79 Madison Ave., near 28th St. (212-686-8787). (M-E)

★ Union Square Cafe
Nowhere else are uncommon combinations such as hubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of heir hallowed haunts. The bar is a great place to lunch olo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-1020). (M-E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers lock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and cornmeal-fried shrimp with braised Swiss chard, served in sharable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, duck cassoulet, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as nonexpensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, softshell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood

otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

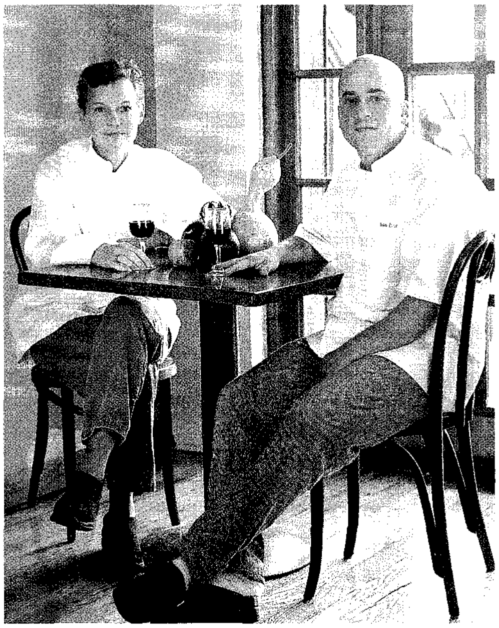
Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

Opening

The Minnow's New Skipper

Aaron Bashy grew up in New England and trained at Le Bernardin—two fishy life experiences that pervade his menu at **The Minnow**, the mostly seafood restaurant he and his wife (and pastry chef) Vicki are opening this week in Park Slope. There's a bit of Ipswich in his fried-clam-and-halibut basket, a concession to fish-phobes in the odd vegetarian dish, and a grudging recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, and serve it with a choice of two sides. (442 Ninth Street, Brooklyn; 718-832-5500.)



Photograph by Carina Salvi.

43rd–56th Streets, West Side

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations served with great bread and superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking

achine, six-Michelin-star chef Alain Ducasse has nerged standing. All his Cartier pens have been dufully stolen, the array of mysterious knives is gone, ut the extravagantly Art Deco cocoon of a room feels ore like a $160–prix fixe Michelin supernova now at the kitchen has pulled up its socks. Dishes that ere very good to begin with have gotten even betr—pea soup with crab cakes; silken woodcock, heasant, and foie gras terrine; halibut with sea-urchin stard; glorious cheese; luscious rhubarb clafouti—d even the few disappointments don't sting so bad. • 155 W. 58th St. (212-265-7300). (E)

stra

he D&D Building's unofficial commissary has a stelr view, a menu devised by Charlie Palmer, and is pen to the public for lunch only. Try grilled salmon içoise, purée of wild mushrooms, and the Astra last—a dressed-to-kill BLT. • 979 Third Ave., nr. 58th t. (212-644-9394). (I–M)

abriel's Bar & Restaurant

st four blocks from Lincoln Center, this acclaimed orthern Italian favorite of theatergoers and neighorhood regulars is unintimidatingly comfortable and ulinarily sophisticated at the same time. Hearty dishs include gnocchi in duck ragù, braised short ribs ith a semolina custard, and wood-grilled tuna with esh horseradish. The hot chocolate has a cult follow-g. • 11 W. 60th St. (212-956-4600). (M–E)

he Manhattan Ocean Club

avor your seafood in an elegant dining room decoated with Picasso ceramics. A pictorial menu features dozen or so smiley-faced fish. Preparations range rom classic (Dover sole meunière) to creative grouper with roasted pineapple and black pepperorns). Or have the chef prepare your fish any way ou like. • 57 W. 58th St. (212-371-7777). (E)

NEc.p.s.

lan Stillman, along with executive chef David Burke nd designer Adam Tihany, has rewired the Plaza's Edvardian Room. Tihany has colored the oaken walls aramel and put huge scarlet lampshades on the chanleliers, and the irrepressible Burke has concocted a vhimsical menu that includes a foie gras–spiked burgr and a rack of lamb accompanied by shepherd's pie. he mosaic floors and ceiling remain untouched, and he view of Central Park is as grand as ever. • 1 Central k. So. (212-583-1111). (E)

★ Shelly's New York

he latest restaurant Shelly Fireman has created in his wn image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

★ Aureole

Aureole is the kind of upscale restaurant Americans love. Nothing precious, nothing stagy. With the help of a staff as high-buttoned and on their toes as the original crew of the *Enterprise*, chef Gerry Hayden brings you your favorite foods prepared with big flavors in comforting combinations. Poached Maine lobster in coconut-curry sauce. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ JoJo

Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Barney Greengrass

A Formica-clad shrine to smoked fish and everything

The Underground Gourmet

Where You Least Expect It

To that age-old question "Where can I get a good, cheap takeout lunch in midtown?" we have a surprising answer: **Cipriani Le Specialità**, the four-month-old café from those high-livin', Bellini-swillin' Cipriani boys. A sunny, two-table spot with brightly painted yellow-and-green walls, right across the street from Grand Central, the shop specializes in cakes and pastries and stocks Cipriani-label pastas and sauces, but the kitchen really excels with a terrific variety of Italian sandwiches like sliced turkey slathered with rich tonnato sauce on a "Cipriani roll," the soft, swirly house bun that looks like a misguided croissant ($3.95); dainty little tramezzini ($2); and daily pasta specials like gnocchi alla romana ($8): five toothsome dumplings shaped like large scallops in a tasty tomato sauce. Great espresso, too. (110 East 42nd Street; 212-557-5088.)

hotographs by Annie Schlechter.

else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But you're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($)

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Matamoros Puebla Taquería
Two kindly hair-netted women struggle to keep up with the onslaught of hungry hipsters who flock to this makeshift kitchen in the back of a Mexican grocery store. The pickings are relatively slim, but everything possesses much more flavor and pizzazz than you'd expect, considering the low prices and the slapdash, paper-plate setting. Salsas are fresh and vibrant, stewed meats are moist and flavorful; they do a mean rajas con papas taco and the tortas are without peer. • 193 Bedford Ave., Brooklyn (718-782-5044). (I)

Queens

★ Mombar
An artist at heart, chef-owner Moustafa El Sayed designed and built this sort of Alice-in-Arabian-Wonderland dedicated to Egyptian clay-pot cookery, where teacups protrude from walls, and tabletops double as canvases. And El Sayed is as creative with food as he is with paint and tile. Try the meze plate, or the egga, a sort of Egyptian frittata, and then move on to El Sayed's raison d'être, the all-encompassing clay pot, which might be filled with stewed rabbit, lamb tajine, or chicken and olives. • 25-22 Steinway St. (718-726-2356). (M)

cue Nightlife

Edited by Ethan Brow

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Concerts

Luther Vandross
10/25 at 8. • The New Jersey Performing Arts Center, Newark, N.J. (212-307-7171). $55–$85.

"Richard Nader's Original Rock 'n' Roll Revival"
10/26 at 7:30. With Jerry Butler; Johnny Maestro and the Brooklyn Bridge; Eugene Pitt and the Jive Five; Darlene Love; Mel Carter; Who's Johnny; Frankie Ford; Larry Chance the Earls; Ed Townsend; Kenny Vance and the Planotones. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $35–$100.

Spiritualized
10/25 at 8:30. • Riverside Church, Riverside Drive bet. 120th and 122nd St. (212-307-7171). $30–$40.

U2
10/24 at 8. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $45–$130.

Youssou N'Dour
10/27 at 8. • The New Jersey Performing Arts Center, Newark, N.J. (1-888-GO-NJPAC). $13–$45.

Small Stages

B.B. King Blues Club & Grill
10/23: Jimmi Vaughan. 10/24–10/25: Spyro Gyra. 10/27: Todd Rundgren. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/26: La Bamba's Big Band. 10/27: The Klezmatics. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
Through 10/24: David Byrne. 10/25: Suzanne Vega. 10/26: Boredoms. 10/27: Death Cab for Cutie; the Prom. 10/28: Charlie Hunter. • 6 Delancey St. (212-533-2111).

The Cutting Room
Wednesdays in October and November: Roy Nathanson and the Alphabet Lounge Band. • The Cutting Room, 19. W. 24th St. (212-691-4065).

Fez
Saturdays through 11/17: Margarita Pracatan. Also through 11/17: John Kelly in "Shiny Hot Nights: More Songs of Joni Mitchell." • Time Cafe, 38 Lafayette St. (212-533-2680).

Irving Plaza
10/23: D.J. Shadow; Cut Chemist. 10/28: Cowb Mouth. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Clu Badd." Tuesdays: D.J. Beverly Bond spins hip-hop an rare groove. Wednesdays: Nine-piece band Mo Guajiro plays salsa and Cuban *son* music. 10/22: "UKwit NY: Sex and the City" hosted by Candace Bushnel 10/23: Sekou Sundiata. 10/24: Mighty Blue King 10/25: Lea DeLaria. 10/26: Grant Lee Phillip 10/27–10/28: Lea DeLaria. • 425 Lafayette St. (21 239-6200).

Knitting Factory
10/22: Moye. 10/23: Side 3; the O; Manikin. 10/2 Annie Dudley. • 74 Leonard St. (212-219-3055). $.

Makor
10/24: Norah Jones Quartet. 10/25: C Lanzbom sol Seth Glass & David Gedzelman. 10/27: Chris Washburne & the SYOTOS Band. 10/28–10/29: Berr Sakharof. • 35 West 67 St. (212-601-1000).

Maxwell's
10/22: Cursive; Desaparecidos; Sorry About Dresde 10/25: Grant Lee Phillips. 10/26: Elf Power; Thali Zedek; Masters of the Hemisphere. 10/27: Might Blue Kings; Kristin Hersh. 10/28: Harlow; Custo Made Scare. • 1039 Washington St., Hoboken, N.J. (20 653-1703).

Mercury Lounge
10/23: Dana Fuchs Band. 10/24: Emma Gibbs Ban 10/25: Owen, Cait, and Kyle. 10/26: Topaz; A Mighty Senators. 10/27: Topaz; Soul Manifesto; Nora Jones. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
10/22: Western Caravan. 10/24: Jack Grace. 10/25

Performance

Spaced Out

With lyrics that exalt the pleasures of all manner of illicit substances and even album packaging that celebrates pharmacology, **Spiritualized** is perhaps pop's most unapologetic libertine. But the group—led by Jason Pierce (a.k.a. Jason Spaceman, pictured)—is not a debauched bore; instead, songs like "Won't Get to Heaven (The State I'm In)" from the new album *Let It Come Down* offer a witty, self-effacing take on the low life. And the group's sound, which draws fror classical music and gospel, is just as ambitious as that of better known bands like Radiohead The band will bring its wide-screen sound to venue-of-the-moment Riverside Church (Björ played there earlier this year) on October 25. (See "Concerts.")

Photograph by Kevin Westenberg

rop Duster. 10/27: Hugh Pool. • 375 Third Ave., at 7th St. (212-683-6500).

O.B.'s
0/23–10/24: Culture; Ismael Isaac. 10/25: Kindred. 0/26: Vinx. • 204 Varick St. (212-243-4940).

he Village Underground
10/25–10/26: Yonder Mountain String Band. 10/27: avestomp! and Little Steven present: Sean Bonniwell nd Ron Edgar. • 130 W. 3rd St. (212-777-7745).

Warsaw"
0/26: Luna. • Polish National Home, 261 Driggs Ave., Villiamsburg, Brooklyn (toll free, 1-866-468-7619).

lubs

aktun
hursdays: House great Tony Humphries. The first riday of every month: Rotating house-music D.J.'s spin t "Confusion." Third Friday: Eclectic dance music with J. Wayne Pate at "Soularium." Fourth Friday: Icelandic romoters Holmar and A. Gram's super-cool "N'Ice." aturdays: Drum 'n' bass at "Direct Drive." Thursdays: eep house with D.J. Jamyz Nylon. • 418 W. 14th St. 212-206-1590).

entro-Fly
Vednesdays: "Dance Ritual" with "Little" Louie Vega. hursdays: "Subliminal Sessions," with D.J. Erick Moillo and big-name special guests. Fridays: "GBH" osts some of the more adventurous nights at the club vith D.J.'s like Ashley Beedle and Marshall Jefferson. aturdays: Energetic house and big beat with "Plant"; n the Pinky Room, Chez Music honcho Neil Aline osts "We and the Music." 10/27: D.J. Deep. • 45 W. 1st St. (212-627-7770).

he Roxy
aturdays: The Chelsea boys dance all night to a rotatng set of house D.J.'s. • 515 W. 18th St. (212-627-0404).

hine
uesdays: Brazilian music with Ze Luis. Thursdays: he gloriously great D.J. Ron Trent and special guests ike Phil Asher and Norman Jay. Fridays: House, techo, and trance D.J.'s unite for "Touch." Saturdays: D.J. ig Ben spins hip-hop at "The Show." • 285 W. Broadvay (212-941-0900).

PA
Wednesdays: rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and oll spun by D.J.'s Mark Ronson, Lady Bunny, ameron Douglas. Saturdays: Overdressed Euros line p for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. 212-388-1060).

Vinyl
undays: François K, Joe Claussell, and Danny Krivit pin at the legendary afternoon party "Body & Soul." hankfully, the crowd has thinned a bit lately, leaving lenty of room for dancing. • 6 Hubert St. (212-343-379).

Jazz

Birdland
Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; the Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 10/24–10/27: Jack Jones and his Trio. • 315 W. 44th St. (212-581-3080).

Blue Note
Sets at 9 and 11:30. 10/22: Kenny Barron; Stefon Harris. 10/23–10/28: Tuck and Patti. • 131 W. 3rd St. (212-475-8592).

Detour
Sundays: Mike Magilligan. 10/22: Erik Jekebsen Quartet. 10/23: Matt Jorgensen and 451. 10/24: Christian Eckert Quartet. 10/25: Scott Neumann's Osage County. 10/26: Dave Bixler Quartet. 10/27: Matt Hong Quartet. 10/29: Jon Dryden Quintet. • 349 E. 13th St. (212-533-6212).

El Gran Combo Puerto Rico
10/26 at 7:30 and 10:30. with Larry Harlow; Junior Gonzalez; Nestor Sanchez. • The Apollo Theatre, 253 W. 125th St. (212-307-7171). $26–$41.

Iridium
Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/23–10/28: Lee Konitz All-Stars. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Noon"
Lunchtime jam sessions every Friday at Cafe St. Barts with some of jazz's hottest players. 10/26: Joe Temperley. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

"Jazz Insights: The Legacy of Charlie Parker"
Lecture and music series, Tuesday evenings from 7:45 to 9:30. 10/23: Antonio Hart. • New School University, 66 W. 12th St. (212-229-5690).

"Jazz Salon"
Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 10/22: Wil Calhoun and Alex Foster. • 177 Prince St., top floor, bet. Thompson and Sullivan Sts. (1-800-730-6992). $40.

Jazz Gallery
10/26: Claudia Acuna Quintet. 10/27: Roberta Gambarini Quartet. • 290 Hudson St. (212-242-1063). Admission to all performances is $10 per set. Reservations are recommended.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday evening from 5:45 to 6:45 and 7:15 to 8:15. Fridays in October: Vincius Cantuaria Quartet. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Tonic
Sunday: Klezmer Sundays. 10/22: Judy Elkan's Play

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Performance

Company Men

As obtaining the rights to song samples has become more expensive, hip-hop has lost the collagist feel so pervasive on albums like De La Soul's *Three Feet High and Rising* and Public Enemy's *It Takes a Nation of Millions to Hold Us Back*. But in 1999, two of the genre's most vanguard D.J.'s, Cut Chemist (pictured, left) and Shadow (right), boldly bucked the trend with a mixed tape called *Brainfreeze*, which not only assembled uncleared soul, funk, hip-hop, and rock 45s but also put an ad campaign from 7-Eleven at its heart. "The centerpiece of the record was a promotional 45 called 'Dance the Slurp,' " explains Cut Chemist. "And on the cover of the tape, we tweaked the company's logo." Mix tapes don't usually travel beyond street peddlers and underground record stores, but boosted by the high profile of both artists (Shadow's *Endtroducing* is one of the most imaginative hip-hop albums ever released; Cut Chemist helped inaugurate the old-school revival with his group Jurassic 5), *Brainfreeze* became enormously popular, thus attracting the attention of the convenience-store giant. "We got a letter from 7-Eleven warning us of copyright infringement," Cut Chemist says, "so we stopped pressing the mix tape in 2000." That didn't stop bootleggers from picking up where they'd left off, and helping to sustain frenzied bidding wars on eBay. "Last year, 7-Eleven came after us again," Cut Chemist says, "but we told them that we couldn't control the bootlegging." This month, the two will release a sequel to *Brainfreeze*, aptly titled *Product Placement*. "This time around, we've got some promotional 45s from a milk company, a random cola company, and a gas company," Cut Chemist says, adding that "they're all cleared now." On October 23 at Irving Plaza, the duo will re-create the eclectic sound of *Product Placement*—but don't expect the exacting onstage style of most turntablists. "We're going to try and replicate the record as best we can," Cut Chemist says, "but it's more about the music itself than how we play it. I'm sure there will be plenty of mistakes." (See "Small Stages.") E.B.

Solutions to last week's puzzles

B	A	T	T	L	E	C	R	U	I	S	E	R	S	■
O	■	U	■	O	■	O	■	T	■	C	■	E	■	P
S	U	B	S	O	I	L	■	T	E	A	R	F	U	L
T	■	B	■	K	■	O	■	E	■	N	■	U	■	A
O	U	I	J	A	■	S	T	R	A	T	E	G	I	C
N	■	E	■	L	■	S	■	E	■	■	■	E	■	E
T	E	R	R	I	F	I	E	D	■	O	B	E	L	I
E	■	■	■	K	■	■	■	■	■	V	■	■	■	N
A	N	N	I	E	■	R	E	P	L	E	N	I	S	H
P	■	U	■	■	■	E	■	O	■	R	■	N	■	I
A	R	C	H	A	N	G	E	L	■	W	E	E	D	S
R	■	L	■	R	■	I	■	E	■	H	■	R	■	T
T	H	E	O	R	E	M	■	M	A	E	S	T	R	O
Y	■	A	■	A	■	E	■	I	■	L	■	I	■	R
■	P	R	E	S	E	N	T	C	O	M	P	A	N	Y

H	O	C	U	S	■	■	B	E	L	A	■	C	L	I	P	■	■	S	A	O
A	R	A	R	E	■	D	A	M	U	P	■	A	O	N	E	■	S	I	G	N
I	N	T	E	R	■	W	H	I	P	P	E	R	S	N	A	P	P	E	R	S
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Up Over Jazz Cafe
10/26–10/27: Wycliffe Gordon Quartet. • Up Over Jazz Cafe, 351 Flatbush Ave., Park Slope, Brooklyn (718-398-5413).

Village Vanguard
Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/23–10/28: Eric Alexander Quartet. • 178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.

Comedy

Brett Butler
11/9–11/10 at 8 and 10:30. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $28.50.

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 10/23: Hot 97's Phat Tuesday. 10/24: Larry Amoros. 10/24–10/25: Colin Quinn. 10/26–10/27: New York Kings of Comedy. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 10/22–10/29: Colin Quinn; Nick DiPaolo; Tom Papa; Godfrey; Patrice O'Neal; Jim Norton. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
10/25: "Comedy Salsa." 10/26–10/27: David J. Nash; Greer Barnes; Greg Carey. • 34 W. 22nd St. (212-367-9000).

Martin Lawrence
10/23–10/24 at 7:30. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $49.50–$79.50.

Scott Thompson in "The Lowest Show on Earth"
Through 11/6. • 45 Bleecker, 45 Bleecker St., and Lafayette St. (212-307-4100). $45–$35.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances.

Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, an 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595 0850).

Cabaret

Algonquin Hotel
Through 10/29: "Cavalcade of Cabaret." • 59 W. 44t St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an inti mate cabaret space. Through 11/3: Margaret Whit ing. • 450 Park Ave. South at 30th St. (212-532-4370).

Don't Tell Mama
Fridays at 10:30: Gay and Lesbian Stand-up Come dy Fest with Michael Conley & Co. Saturdays a 8:30: "Poole Variety Show" with Ron Poole. Satur days at 11: "Judy Garland Live!" with Tommy Femia • 343 W. 46th St. (212-757-0788). $.

Feinstein's At The Regency
Tuesday through Saturday, the cover charge is $6(Two shows on Fridays and Saturdays; the cover i $60 per show. The food and beverage minimum i $40 per person at all 8:30 shows and $25 per perso for the 11 P.M. shows. Through 11/3: Anny Hamp ton Callaway. • 540 Park Ave., at E. 61st St. (212-307 4100 or 212-339-4095).

FireBird Café
Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cov er; $15 minimum. Tuesdays in September: "FireBir Opera Series." Wednesdays in September: New Yor Chamber Opera presents: "The Joy of Sex . . . Tets. 10/26–10/27: Karen Oberlin in "Secret Love." • 36 W. 46th St. (212-586-0244).

Hideaway Cabaret and Supper Club
10/25–10/27: Amanda McBroome. • 32 W. 37th St (212-947-6428).

Judy's
10/22: Helen Klass in "Klass Distinction." 10/22 Helen Klass in "Klass Distinction." 10/23: Elisabeth Hodes in "Reflecting the Moment." 10/24 Culver Cassone. 10/24: Culver Cassone. 10/25–10/26: Colm Reilly in "Tears of Joy." 10/27: Judy Kreston and David Lahm in "In the Center Ring Songs of the Circus." 10/28: Eric Pickering in "From Every Side." • 169 Eighth Ave., bet. 18th an 19th Sts. (212-929-5410).

Performance

We Will Follow

With a relatively risk-free greatest-hits set that asked little of its audience, it wasn't d ficult for **U2** (pictured) to wipe the floor with eighties contemporaries like Michael Jac son and Madonna on the road this summer. But this fall, thanks to a greater gravitas in t culture at large, the group has experienced a return to relevance unseen since Elvis to the stage in '68. In the days following the tragedy, MTV played U2 videos nearly nonst and radio stations accustomed to playing P. Diddy and Britney Spears suddenly dusted "New Year's Day" and "Pride (In the Name of Love)." So when U2 returns to Madis Square Garden on October 24, expect a welcome worthy of returning soldiers—as well reams of onstage political commentary from Bono. (See "Concerts.")

Photograph by Anton Corbijn.

Classical & Dance

Edited by Alicia Zuckerman

round Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

lassical Music

erspectives: Martha Argerich"
usive piano virtuoso begins season-long series with r friend and fellow pianist Nelson Freire, 10/23 at and with Orchestre Symphonique de Montréal, led Charles Dutoit, 10/27 at 8 and 10/28 at 2. Ar rich chose the repertoire: Rachmaninoff, Prokofiev, azzolla, Poulenc, and others. • Carnegie Hall, Seventh e. at 57th St. (212-247-7800); $22–$112.

ffrey Siegel, piano
elebrating Beethoven in the Age of the Soundbite" a mix of concert and commentary, including Piano nata Op. 53 (*Waldstein*), written when the compos 's hearing began to degenerate. 10/24 at 8. • 92nd reet Y, Lexington Ave. at 92nd St. (212-415-5500); $25.

ew York Chamber Symphony
erard Schwarz conducts the world premiere of ampson Sisler's *Milestones, Part I*, and works by chaikovsky, Mendelssohn, and Saint-Saëns. 10/25 at • Alice Tully Hall, Lincoln Center (212-721-6500); 5–$40.

ew York Philharmonic
hristoph Eschenbach conducts Berlioz's *Benvenuto Cellini* Overture and works by Duparc, Mahler, and Bartók. 10/25–10/27 at 8 and 10/30 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

Robert Ashley and Walter Marchetti
Three New York premieres by contemporary American composer-performer Ashley and Italian composer-pianist Marchetti include *Musica in Secca* for solo piano and *Yes, But Is It Edible?* sung by Thomas Buckner. 10/25 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $10.

New York Pops
Season kicks off with classic tunes by Hoagy Carmichael and Johnny Mercer, featuring vocalist Lillias White. 10/26 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$79.

"The Bard Music Festival in New York"
The Bard Festival Chamber Players and the New York Virtuoso Singers perform a Debussy-heavy program, 10/27 at 2:30; the American Symphony Orchestra plays works by Debussy and his French contemporaries, 10/27 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $20 (afternoon), $30 (evening).

"Bang on a Can Marathon"
The experimental music collective is at it again, presenting twelve ensembles and eight hours of new music: from Harry Partch to Bulgarian wedding music. 10/28 from 2 to 10. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $25.

Effie Apelast-Weinberg, soprano
Performs arias, show tunes, and a Leonard Lehrman world premiere. Apelast-Weinberg didn't start studying voice until age 65 and gave her debut recital at 70. 10/28 at 4:30. • CAMI Hall, 16 W. 57th St. (516-487-0225); $10–$40.

"Perspectives: James Levine"
The maestro starts up his two-season series with the Met Chamber Ensemble, soprano Dawn Upshaw, and pianist Robert Taub in an all-Schoenberg program. 10/28 at 5. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $92.

Opera

Metropolitan Opera
New production of Verdi's *Luisa Miller* opens 10/26. Bellini's *Norma*, Mozart's *Idomeneo* with Upshaw and Domingo, and Puccini's *La Bohème* also run this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

New York City Opera
Monteverdi's *The Return of Ulysses* (*Il Ritorno d'Ulisse in Patria*) has its season premiere 10/27 at 1:30. *La Bohème*, Verdi's *Macbeth* with Lauren Flanigan, and *The Mikado* are also up this week. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); $25–$105.

"Memet"
Sammartini's three-act tragedy, inspired by Voltaire's play *Mohammed*, has its U.S. premiere. 10/27 at 7. • Metropolitan Museum of Art, the Temple of Dendur, 1000 Fifth Ave. (212-70-3949); $60.

Dance

The Parsons Dance Company
Season highlights include the world premiere of Robert Battle's four-man quartet *The Hunt*, Miles Davis tribute *Kind of Blue*, and Parsons' newest, *Annuals*. Call for details. 10/22–10/28. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

SENSEDANCE
Henning Rubsam's company presents his premiere of *Double Concerto*, set to Brahms and featuring a male pas de deux; also, *Be Good*, set to Kern, Ellington, and Gershwin, as performed by Stephane Grappelli. 10/22 and 10/28–10/29 at 8. • University Settlement, 184 Eldrige St. (212-696-6874); $15.

American Ballet Theater
Opening night is a "Tribute to the American Spirit," featuring the world premiere of Robert Hill's *Reverie*. Regular season gets under way with Paul Taylor's *Black Tuesday*; the company premiere of Balanchine's *Symphony in C*, set to Bizet; a new production of Tudor's *Dim Lustre*, set to Strauss; de Mille's *Rodeo*, set to Copland; and a new Stanton Welch ballet. Call for details or visit www.abt.org. 10/23–11/4. • City Center, 130 W. 55th St. (212-581-1212); $30–$70 (opening night: $250–$1,500).

Bangarra Dance Theatre
The Australian indigenous company presents the New York premiere of *Corroboree*, incorporating traditional dances and songs, chants, rhythms, electronic sounds, and narratives about aboriginal life. 10/24–10/27 at 7:30. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $20–$45.

Opening

onductors' Punch

Here's the idea: Take a handful of classical-music luminaries and give each one carte blanche—not just for one concert but for an entire series. Carnegie Hall's **Perspectives** series, now in its third season, has put the power of programming in the very able hands of artists like Peter Serkin, Daniel Barenboim, Pierre Boulez, and Maurizio Pollini. On Sunday, maestro James Levine (pictured) takes his turn in the first of nine concerts alternately featuring his three ensembles: the Met Orchestra, the Met Chamber Ensemble, and the Munich Philharmonic Orchestra. (This evening has the Chamber Ensemble playing an all-Schoenberg program. All-Stravinsky and all-Bach come later.) That he is also the illustrious artistic director of the Metropolitan Opera might make him seem like something of a megalomaniac, but for Levine, working across genres and venues is a matter of pragmatism. "What I think makes the 'Perspectives' fun is the diversity of it—the possibility of hearing close together more different kinds of things than usual." He's been conducting since his twenties (this season marks the start of his fourth decade with the Met), so by now it's old hat, right? "I find the older I get, the work gets more and more difficult, because your standards keep increasing," explains Levine, 58, "and at the same time it gets more exhilarating." The season's other "Perspectives" artists are pianist Martha Argerich, violinist Gidon Kremer, and cellist Yo-Yo Ma. (See "Classical Music.") A.Z.

hotograph by Jörge Reichart.

TheMix

Edited by Boris Kachk

Lectures and Panels

"The Art of Radio Documentary"
Radio documentarians like Jay Allison, David Isay, and Nikkia Silva talk about their craft and its unique challenges. • 10/23 at 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

Shirin Neshat
The Iranian-born multimedia artist talks about her life and work. • 10/23 at 6:30 P.M. The New School, 66 W. 12th St. (212-980-3942); $5.

"Best Friends, Worst Enemies"
Dr. Michael Thompson, a family psychologist, talks about his latest book, subtitled *Understanding the Social Lives of Children*. • 10/24 at 6 P.M. Rodeph Sholom, 7 W. 83rd St. (212-737-7385 for reservations); free.

Toshiko Mori
The widely known architect and Harvard professor talks about her projects and the paradoxes of modern aesthetics. • 10/24 at 7 P.M. Whitney Museum, 945 Madison Ave., at 75th St. (212-570-3676); $8.

South Asian Dance in the Diaspora
A UKwithNY panel includes choreographers and dancers of South Asian origin, including Ananya Chatterjea, Akram Khan, and Chitra Sundaram. • 10/25 at 1 P.M. New York Public Library for the Performing Arts, 49 Lincoln Center Plaza (212-642-0142); free.

Bernard Lewis on the Meaning of Jihad
As the Y's "Where Do We Go From Here: Life After 9/11/01" series continues, Lewis, a professor of Near Eastern studies at Princeton who specializes in Euro-Islamic relations, talks about the oft-misunderstood term. • 10/25 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Science, Knowledge, and Humanity"
Subtitled "Debating the Future of Progress," a conference co-sponsored by London's Institute of Ideas (in conjunction with UKwithNY) involves a dozen scholars, writers, and scientists examining the effects of the scientific revolution. Call for details. • 10/26 through 10/28, 6 to 8 P.M. The New School, Tishman Auditorium, 66 W. 12th St. (212-229-5488); conference $35, $8 Friday, $15 Saturday or Sunday.

"Anime, Manga & the Freedom of Expression"
At a one-day symposium, scholars, artists, and legal experts examine the impact of Japanese animation in an international context, in conjunction with this week's Big Apple Anime Fest (see www.bigappleanimefest.com). • 10/27, 10 A.M. to 5:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $30.

"Women, Leadership, and the Future"
Also known as the Barnard Summit, a series of panels on women in public and private spheres convenes such figures as Janet Reno, Massachusetts governor Jane Swift, CNN's Judy Woodruff, and *Seventeen* editor Patrice Adcroft. • 10/27, 10 A.M. to 4 P.M. Barnard C lege, 3009 Broadway, at 117th St. (212-854-2037); $40.

Bob Kerrey and Barney Frank
Kerrey, the former senator and current New Schc president, talks to witty Massachusetts congressm Frank about the state of national politics. • 10/29 a P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

In Print

New West

"I hear college people are worried about a draft," says former Marine Corps captain **Owen West**. "I would say not to worry, because there are plenty of people who saw no serious action for 25 years and are desperate to go into the Middle East, as bizarre as that sounds." Once a Harvard ROTC cadet, West now trades gas futures for Goldman Sachs, though he's also found time for the triathlonlike Eco-Challenge, an attempt on Mount Everest (coming within 1,000 feet of its peak), and his first novel. *Sharkman Six* follows a fictional platoon through America's Somalia debacle—though the most action West ever saw, as the leader of a Special Ops reconnaissance platoon, was in post–Desert Storm Saudi Arabia, "in a hole praying Saddam would come south, but he never did." *Sharkman Six*'s platoon faces all the frustrations of CNN-era war, from a gaggle of reporters intercepting a "surprise landing" to rules of engagement that practically prohibit combat. The mission in Somalia in 1992, as in Afghanistan today, was to take out a warlord with a ragtag army; eighteen American soldiers and at least 500 Somalis (mostly civilians) were killed. West wouldn't rule out a repeat performance. "If Osama bin Laden were smart enough to dive into the population of Kabul and they were loyal to him," he says, "that's the type of wild raid you'd be involved with." West has been right before: A novel he was working on began with a suitcase nuke going off in downtown Manhattan and would have ended with a CIA ambush of bin Laden in the Hindu Kush. But before starting a rewrite, West wants to see the front firsthand. "If I have to serve coffee or shine people's boots in Kabul, I would happily do that," says West. "But I'm 32, and this is a young man's game." West appears at the Upper East Side Barnes & Noble on October 24. (See "The Written Word" for details.) B.K.

SHARKMAN
SIX
A NOVEL
OWEN WEST

The Written Word

Arturo Pérez-Reverte
The author reads from his new mystery novel, *T Nautical Chart*, and signs copies. • 10/23 at 5 P.M. Pa ners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Yan Sogil
The Japanese cab driver turned best-selling auth reads from a story collection, *Sakashima*, along with English translator, Linda Hoaglund. Bates Colle professor Melissa Wender moderates. • 10/23 at 6: P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10.

Angie Cruz
As part of the Museum of the City of New Yorl new season of "Gotham Readers," the Dominica born author reads from her first novel, *Soledad*, in cc laboration with the Puerto Rican Workshop, follow by a discussion and book-signing. • 10/24 at 6 P.M. Ju de Burgos Latino Cultural Center, 1680 Lexington Ave., 105th St. (212-831-4333); $7.

D. Graham Burnett
The former fellow of the library's Center for Schola and Writers reads from and signs copies of his ne novel, *A Trial by Jury*. • 10/24 at 7 P.M. Celeste Bartos F rum, Humanities and Social Sciences Library, Fifth Ave. 42nd St. (212-930-0830); free.

African-American Poetry
Cave Canem, an African-American poetry worksho hosts readings by poets Lucille Clifton and Son Sanchez followed by a discussion moderated by T Derricotte. • 10/24 at 7 P.M. The New School, 66 W. 12 St. (212-229-5488); free.

William J. Mann
The author discusses and signs copies of his book, *B hind the Screen: How Gays and Lesbians Shaped Holl wood, 1910–1969*. • 10/24 at 7:30 P. Barnes & Noble, 4 Astor Pl. (212-420-1322 free.

Owen West
The former Marine Corps officer rea from his new book, *Sharkman Six*. 10/24 at 7:30 P.M. Barnes & Noble, 240 86th St. (212-794-1962); free.

Ray Bradbury
The famous author of *Fahrenheit 45* talks about his new book, *From the Du Returned*, with author S. J. Rozan lea ing the discussion. • 10/24 at 8 P.M. Th 92nd Street Y, 1395 Lexington Ave. (21 415-5500); $22.

Joseph O'Neill
The writer and former *New York* restau rant critic reads from his new memoi *Blood-Dark Track: A Family History*, abou his grandfathers—one Turkish, on Irish, both imprisoned for political rea sons during Word War II. He also talk to writer Luc Sante. • 10/25 at 7 P. NYU's Glucksman Ireland House, 1 Wash ington Mews (212-998-3950); $5.

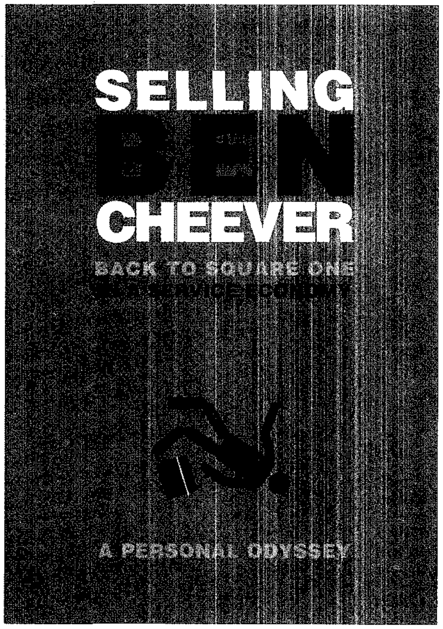
Hannan al-Shaykh
The British-Arab writer reads from h novel, *Only in London*, the latest of h works about life in London's Arab community. • 10/25 at 7:30 P.M. Barnes & Noble, 240 E. 86th S (212-794-1962); free.

Satellite Sisters
Dolan sisters Julie, Liz, Sheila, Monica, and Lian—th

In Print

Leave It to Cheever

His father wrote some of the greatest American short stories; his wife is eminent critic Janet Maslin. So Ben Cheever can be forgiven for harboring a mild inferiority complex. Though he's an experienced reporter and editor (and financially independent to boot), in the booming mid-nineties—having failed to sell his third novel—Cheever felt a solidarity with the underbelly of New York City's roiling economy and decided to turn it into a New York answer to Barbara Ehrenreich's *Nickel and Dimed*. Hence **Selling Ben Cheever: Back to Square One in a Service Economy**—by turns earnest and comic, analytical and self-obsessed—chronicling the author's travails behind the sandwich counter at Cosí, or at CompUSA, or in a surprisingly successful turn at a used-car lot. Now that layoffs have become a harbinger of full-blown recession, perhaps poor Cheever's ship has finally come in. He reads at Borders Park Avenue—where he once worked—on October 30. (See "The Written Word" for details.)



ve geographically far-flung Spice Girls of talk ra-io—who chat every weekend on their NPR show, ad from their new book, *Satellite Sisters' Uncommon enses*, as part of the museum's annual radio festival. •)/26 at 6 P.M. Museum of Television & Radio, 25 W. 52nd t. (212-621-6800); free.

arol Higgins Clark
'he best-selling writer talks about her latest novel, *'leeced*, takes questions, and signs copies. • 10/26 at 7:30 M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-592); free.

erence Conran
ıst as the designer and restaurateur turns 70, he shows p to celebrate the publication of *Q&A: A Sort of Au-ıbiography* (an account of his life via dialogues with ıe likes of Tom Ford and Simon Wells). Conran signs opies at his shop, the site of an exhibit of recent orks titled "Plain, Simple, and Useful." • 10/27 at 2 P.M. he Terence Conran Shop, 407 E. 59th St. (212-755-9079); ee.

onathan Franzen
'he suddenly ubiquitous author reads from his criti-ally acclaimed new novel, *The Corrections*. • 10/28 at 7 M. KGB, 85 E. 4th St. (212-505-3360); free.

laomi Wolf and Carol Gilligan
Volf, who's just published *Misconceptions: Truth, Lies, nd the Unexpected on the Journey to Motherhood*, is ined by NYU professor Gilligan to discuss the complicated intersection of feminism and motherhood. •)/28 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. 212-415-5500); $22.

Irsula LeGuin
'he multiple-award-winning author of science fic-on, fantasy, children's fiction, screenplays, essays, and lain old fiction talks about her latest book, *The Oth-r Wind*. • 10/28 at 8 P.M. The 92nd Street Y, 1395 Lexington ve. (212-415-5500); $22.

/era Wang
The celebrated designer talks about her book, *Vera Wang on Weddings*, and signs copies. • 10/29 at 7 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-835); free.

Studs Terkel
The famous and beloved writer talks about and signs opies of his new book, *Will the Circle Be Unbroken? Reflections on Death, Rebirth, and Hunger for a Faith*. • 0/29 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-)810); free.

\ Tribute to Yehuda Amichai
The late, great Israeli poet is remembered by friends nd colleagues like Hana Amichai, Derek Walcott, Grace Schulman, and Leon Wieseltier—with clips of Amichai's readings here woven in. • 10/29 at 8 P.M. The 2nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Ben Cheever
The literary scion reads from and signs copies of his new book, *Selling Ben Cheever*. • 10/30 at 6 P.M. Borders, 461 Park Ave., at 57th St. (212-980-6785); free.

Special Events

Tours

Fulton Ferry District and DUMBO
The spottily revitalized area under the bridges is the focus of a historical tour led by Francis Morrone, author of the recent *Architectural Guidebook to Brooklyn*. • 10/27 at 11 A.M. Meet in front of the Eagle Warehouse and Storage Company at 28 Old Fulton St., corner of Elizabeth St., DUMBO, Brooklyn (718-230-2780); $12.

"Gotham City Ghost Tour"
A Halloween trip through the Village stops at the cemetery at St. Mark's Church, the burial ground at Washington Square, the Hanging Elm, and other spooky sites. Wednesday's tour ends at the annual Halloween parade. • 10/27 and 10/28 at 1 and 3:15 P.M. and 10/29 through 10/31 at 6 P.M. Call 212-465-3331 for reservations and meeting place; $12.

"New York City Ghost Stories"
The somewhat spooky streets of SoHo are the setting of a series of stories told by your guide, Charles J. Adams III, author of *New York City Ghost Stories*. • 10/28, 1 to 3:30 P.M. Call 212-415-5500 for reservations and meeting place; $20.

Benefits

"Lights, Camera, Child Care Action"
The Child Care Action Campaign hosts a cocktail fund-raiser for its early development programs, honoring Gerald Levin and AOL Time Warner for their charitable work; followed by a live auction. • 10/24 at 6 P.M. Landmark on the Park, 160 Central Park W., at 76th St. (212-239-0138, ext. 227); $150, $50 35 and younger.

Town Hall Annual Gala
Ted Turner and two others receive the "Friend of the Arts" Award for their philanthropy during the institution's eightieth annual gala, which starts with an afternoon showcase from the fourteenth annual Cabaret Convention and ends with cocktails, dinner, and the awards. • 10/28, show at 3 P.M. at Town Hall, 123 W. 43rd St. (212-997-1003); gala at 5:45 P.M. at the Harvard Club, 27 W. 44th St.; $500.

Freud Benefit
A preview of the play *Dora*, based on Freud's most famous clinical case, followed by a discussion about Dora and Viennese life among co-creators Nancy Fales Garrett and Melissa Shiflett as well as psychoanalyst Dr. George Makari and authors Jody Shields and William R. Everdell, benefits the spring premiere of the play at La MaMa. • 10/28 at 3 P.M. Stephen Wise Free Synagogue, 30 W. 68th St. (212-579-1330); $50.

Events

International Vintage Poster Fair
Thirty-five exhibitors sell thousands of posters dating back to the turn of the past century. • 10/25 from 5 to 9 P.M., 10/27 from 10 A.M. to 7 P.M., 10/28 from 11 A.M. to 6 P.M. Metropolitan Pavilion, 125 W. 18th St. (800-856-8069); $30 full ticket, $12 daily.

Halloween Extravaganza
The annual event, complete with the Grand Procession of Ghouls and a *Nosferatu* screening (both inside the pagan-friendly cathedral), is directed by Ralph Lee, creator of the other party in town, the Village parade. • 10/27, 7 and 10 P.M. Cathedral of St. John the Divine, 1047 Amsterdam Ave., at 112th St. (212-316-7449); free.

Sports

Andersen *Not Quite* the New York City Marathon
This final 5K warmup for the big event benefits Dress for Success, which provides career guidance and suits for interviews to low-income women. Prizes include a round-trip domestic flight on Continental Airlines, a BMW folding mountain bike, $200 worth of running gear, and finish-line seats at this year's Marathon. • 10/28 at 9:30 A.M.; West Drive at 69th St., Central Park (212-860-4455); pre-registration: $17, $12 members; limited race-day, 7 to 8:30 A.M., $22, $15 members.

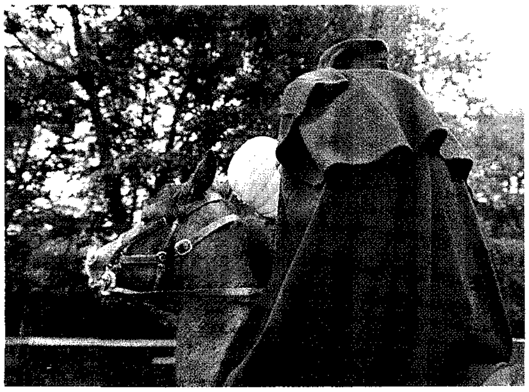
Game Week

HOME AWAY ▨

	Mon: 10/22	Tues: 10/23	Weds: 10/24	Thur: 10/25	Fri: 10/26	Sat: 10/27	Sun: 10/28
YANKEES	SEA FOX 8:00 P.M.		SEA FOX (IF NEC.) 4:00 P.M.	SEA FOX (IF NEC.) 8:00 P.M.			
KNICKS Preseason		UTAH MSG 7:30 P.M.		NJ NO TV 7:30 P.M.			
GIANTS	PHI ABC 9:00 P.M.						WAS ESPN 8:30 P.M.
JETS							CAR CBS 1:00 P.M.
RANGERS	SJ MSG 7:00 P.M.			STL ESPN2 7:30 P.M.		BOS MSG 7:00 P.M.	

Kids

Edited by Susan Aver



Happenings

Costume Dramas

Nothing like a party of horrors to take one's mind off reality. Rumors abound that a certain Afghanistan-dwelling terrorist will be this year's most eye-catching Halloween costume, while other kids will embrace the patriots: police, firefighters, Captain America, and the Statue of Liberty. Dress-up events appear to be at an all-time high, so party-hopping may be in the cards. Little witches and warlocks at the Brooklyn Botanic Garden will fit right in on October 28 at **Ghouls and Gourds** (pictured, below), where eerie music, teeth-chattering tale-telling, and a haunted house await. And the grounds of **Philipsburg Manor** in Westchester (above) will be transformed, October 26 through 28, into a haunted landscape complete with the Headless Horseman from *The Legend of Sleepy Hollow*, who emerges from the riverbank for his nightly ride across the pasture. (See "Children's Events.") S.A.

Children's Events

Ghouls and Gourds

Listen to scary music and stories, make creepy crafts, visit the haunted house, and brave the carnivorous-plant feeding. • 10/28 from noon to 4 P.M.; Brooklyn Botanic Garden, 900 Washington Ave. (718-623-7333 or www.bbg.org); free.

Legend Weekend

Halloween in Sleepy Hollow? A natural setting for an encounter with the Catskill Witch, Rip van Winkle, the White Lady of Raven Rock, and trolls Wigglenose and Eyesore. Gypsies read your fortune, pirates recount their adventures on the high seas, and glowing apparitions float above the rye. Supervised pumpkin carving and corn-shucking demos are offered for the faint of heart. • 10/26–10/28; Philipsburg Manor, Route 9, Sleepy Hollow (914-631-8200, ext. 618 or www.hudsonvalley.org); $10 adults, $5 kids 5–17, free for youngers.

William Shakespeare's Haunted Ship

This annual event mixes the bard's classic plays with an interactive performance for families. On the *Peking*, a tall ship docked at the South Street Seaport, players conjure up the bard's many ghosts, whose only desire is to break out of their scripted destinies. Meet Macbeth and the witches, Hamlet, Caliban, Romeo, Juliet, and others. • 10/31 at 6 P.M., 8 P.M., and 10 P.M., South Street Seaport (866-468-7619 or www.ticketweb.com); $20 adults, $15 kids.

Mad Science Halloween

Come in costume and explore the Haunted Hall at the New York Hall of Science, where mad scientists perform weird experiments. Check out the undersea glow gallery demo, make optical-illusion toys, or dissect a brain. • 10/27–28 from 11 A.M. to 4 P.M., New York Hall of Science, Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005 or www.nyhallsci.org); $7.50 adults, $5 kids and seniors.

Halloween on Haunted Walk

Ghosts, goblins, comical giants, and tap-dancing skeletons return to their Bronx haunt amid the autumn woodlands of the New York Botanical Garden. Visitors will meet this delightful cast of characters lurking behind trees, peeping over rocks, and romping along pathways, while puppets hang along the trees. Chat with a walking pumpkin or a mysterious demon, all ready for trick-or-treating. • 10/28 from 2 to 4 P.M., New York Botanical Garden, Bronx River Parkway and Fordham Rd. (718-817-8700 or www.nybg.org); $2 plus admission of $10 adults, $7.50 students and seniors, $4 kids 2–12.

No Fear

Storyteller LuAnn Adams shares not-so-scary Halloween stories for preschoolers at the Children's Museum of Manhattan. • 10/31 at 11 A.M. and noon; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1234 or www.cmom.org); $6.

Sea Monsters

Dress up for an educational Halloween celebrati at the New York Aquarium. Kids will learn about the monsters of the deep while distracted face-painting, games, and arts and crafts session Free activity book for kids 2–12. • 10/27–10/28 fro 11 A.M. to 4 P.M., New York Aquarium, Surf Ave. and 8th St., Brooklyn (718-265-3427 or www.nyaqua um.com); $9.75 adults, $6 kids 2–12 and seniors, fr for kids in costume.

Halloween Extravaganza, Jersey Style

Costumed characters roam the galleries of the Mor Museum. A haunted house designed by local hig school kids provides the backdrop to the spooky sca enger hunt and pumpkin painting. • 10/27–28 from A.M. to 4 P.M., Morris Museum, 6 Normandy Heights R Morristown, N.J. (973-971-3700 or www.morrism seum.org); $6 adults, $4 kids and seniors.

Spirit of the City

Create masks at the National Academy of Design time for the big day, with inspiration from the mu es of colorful artist Red Grooms. For kids 6–1 with adult accompaniment. • 10/27 at 2:30 P.M.; N tional Academy of Design, 1083 Fifth Ave bet. 89th and 90th Sts. (212-369-4880 ex 225 or www.nationalacademy.org); $10.

Halloween Celebration

It's popular and it's back: Halloween at th hallowed halls of the American Museum Natural History. From floor to floor, kids ca trick or treat (emphasis on the treat, please hear performances by David Grover and th Big Bear Band, and schmooze with Cliffor the Big Red Dog, Miss Frizzle, and Mi Spider. Arts and crafts sessions include a le son on Halloween origami. • 10/31 from 4 t 7 P.M., American Museum of Natural History, Ce tral Park West at 79th St. (212-769-520 www.amnh.org); $6, $12.95 for admission pl the monster meal package.

Vaudeville Halloween Festival

Join performers from the Big Apple Ci cus, Coney Island, and the Bindlest Family Cirkus as they host a dim sideshow, taking visitors back to an e when human novelty acts were on vie for ten cents. Kids must be accompanie by an adult. Reservations required. • 10/2 from 1 to 4 P.M., New-York Historical Society, W. 77th St. (212-873-3400); free.

Trick or Treat Parade

Local businesses in SoHo sign on to th kids event that makes the area more kid friendly than at any other time of th year. At 3 P.M., costumed kids gather at th *Children's Museum of the Arts to traips* (along a pre-approved route) around th neighborhood finding treats. • 10/28 at P.M., Children's Museum of the Arts, 18 Lafayette St. (212-274-0986); free.

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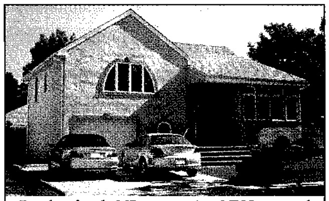

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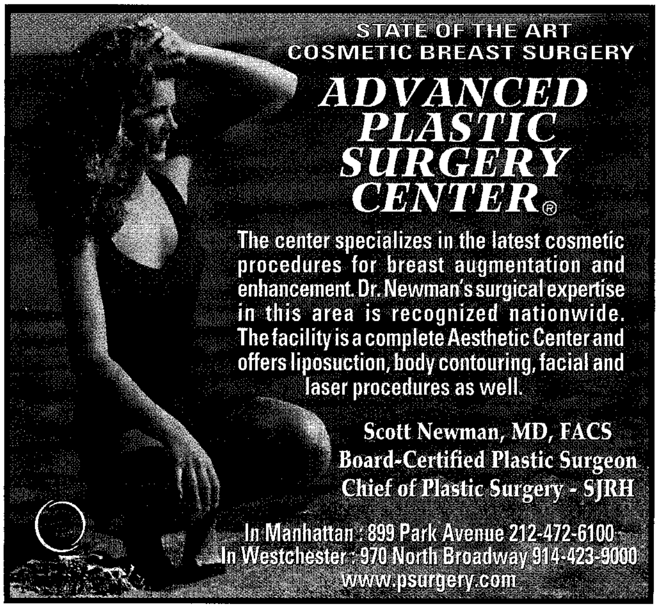

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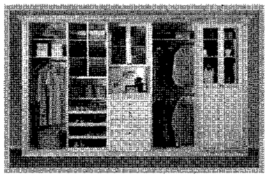

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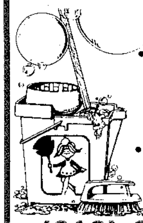

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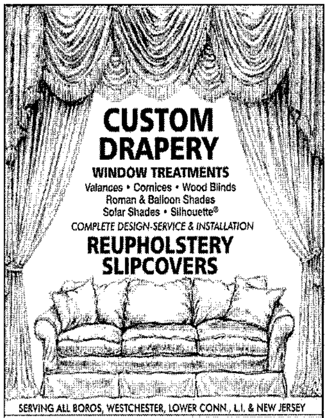

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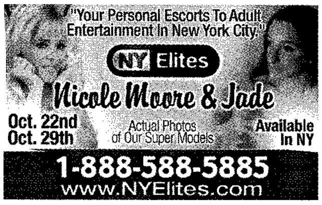

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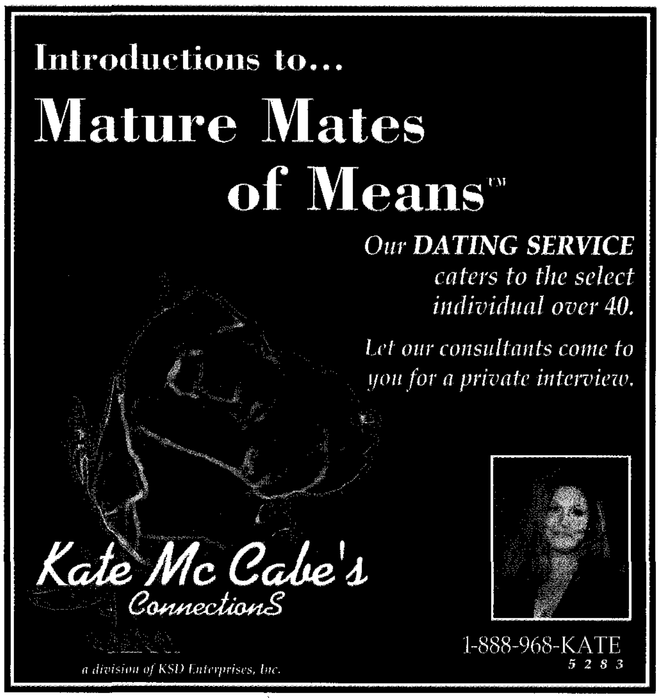
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Every Life Affects Another's—Unmarried Jewish female, 50, 5'2", petite, buxom, blue-eyed blond, smart, caring attorney, in search of unmarried Jewish man, warm, caring, honest, smart. 9021 ✉☎

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Of course I always dreamed we'd meet in some far off place, when we'd least expect it. Maybe we'd catch each other's eye in a market outside Istanbul. Or run into each other looking for our guide in Kathmandu. It wouldn't matter where. We'd both know. Somehow we'd feel a glimmer of recognition, a deep sense of completion. We'd fall in love deeply and completely. Commit our hearts and souls to each other and to a life filled with passion, romance and adventure.

We would live our lives together created out of passion and imagination. One day on the dusty plains of the Serengeti on a photo safari, the next studying dolphins off Kaikiura, or helping in a remote village in Cameroon. We'll dine and dance in Manhattan, read our favorite books to each other by candlelight in East Hampton, unearth fossils as old as time in Australia, and make love madly on a deserted beach in the Seychelles. And of course we'll have to decline our invitations to the Oscars because our documentary on the rain forests of Borneo can't be interrupted.

I'm ready to share my life with you now. I've never felt this sure before. I've let go of a lot to have you in my life. I want to give you all that's inside of me. To commit fully to taking care of ourselves and each other - in mind, body, soul and spirit. To keep our lives together passionate, exciting and fulfilling. To create our family and build the rest of our life and grow old together, and to give back all the love we have found with one and another to the rest of the world.

Am I a hopeless romantic? A dreamer? Is there really such a thing as a soul mate? As destiny? Should we wait in hopes of finding our one true love? If it is true, and on the slightest chance that our destinies have you reading this letter in this magazine on this date, I am writing this to you. And if the time and the place is not yet here, I still offer *you* this letter *as an expression of my heart, my soul* and *my* undying love so that I many give this letter to you some day when destiny has our paths cross, and I see your eyes, as beautiful as rain, in some far off place. 9025 ☒

Passport To Happiness—I am an attractive Jewish female, sexy world traveler, NYC ad exec, 40 and fabulous! I enjoy cycling, skiing, hiking, food, wine, photography and so much more. I love the experience of culture uptown, downtown and around the world. My desire is to meet 40-something, fit and funny, successful, handsome Jewish man. Looking to share our next great adventure together... US passport required! Recent photo/note. 9028 ☒☎

Ivy-Educated, Attractive, Mid 30s—Stylish woman who likes travel, good cuisine, art galleries, museums and theater, seeks Jewish, mature, sophisticated, well-mannered man, late 30s to early 40s, who has a positive attitude about life and the future. 8972 ☒☎

***Attractive* Black American Woman**—Seeking sincere, upbeat, upscale man, 40 plus, for committed relationship. Race/religion not a factor. Serious replies only. Note/photo/phone; will reciprocate. 9031☒

One Good Man—*In search of several* good women (just kidding!). Earthy, attractive Jewish male, starting fifth decade, good-hearted, well-educated, with diverse interests, seeks contact and *connection with upbeat, spontaneous,* tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, are ready and open for a relationship, value *friends and family, and* have a good moral compass, please respond with a nongeneric note and recent photo. 9015☒

Sparkling, Bright, Pretty—Witty, (212) Jewish widow seeks gem, 65 plus. 9014☒☎

Recent Widower Seeks New Best Friend—52, Jewish, well-educated, loyal and sincere. Wall Street background, two school-aged children. Westchester resident with a Midwestern-style reserve. Seeking intelligent, caring, good-hearted woman, 40-55, for concerts, theater, walks, good conversation, laughter, friendship. 9010☒

Attractive, Slim Japanese Woman—(NJ), seeks honest, handsome, professional, marriage-minded man, 40s-early 50s, nonsmoker, 5'8" plus. Photo. 9016 ☒

Very Attractive, Elegant Black Female—30s, 5'8", 102 lbs, model-slim, educated professional, personable, gentle demeanor, great sense of humor, seeks attractive, single white male, 30s to age 45, 6'2" or taller, athletic build, educated professional, responsible and sure of himself, warm, great sense of humor, for possible long-term relationship. Must respond with picture. 8995 ☒

Very Special Blue-Eyed Blond—Filled with an abundance of wisdom, wit, warmth and good looks, now ready to share my life with a man of equal passion, integrity, laughter and the ability to appreciate the significance of life's purpose. If you are 53-65 years young, and can complete the picture, let's go for it! Photo. 9022 ☒

Chinese Doctor—40s, very attractive, own business in NY/live in NJ, seek white/Jewish/Asian male with similar qualities. Please send note/photo/phone: 623 Eagle Rock Ave, Box 323, W. Orange, NJ 07052

Stunning, Sultry And Sexy Blond—In search of highly accomplished, erudite man (45-58) who desires a tall, leggy woman in a blue bikini. Please send note/photo. bikiniblue24@msn.com 8998☒☎

Down-To-Earth, Caring Female—27, seeks male who is kind, successful, down-to-earth, for best friend and forever romance. 9027 ☒

Low-Key Professional Man—Jewish, 60s, healthy, slender, seeks a Jersey lady, 40s-50s - tall, brainy, strong/robust! Works out. Martial arts okay. 9006 ☒☎

Ready-Made Family Wanted By Male—PhD, 64, childless widower - offers travel, arts, security, family fun to educated, tall, slim, leggy lady. Photo a must. 9032 ☒

Interested And Interesting—Young 60s, very attractive Jewish widow, slim, shapely and fit. I enjoy walking, tennis, travel, conversation, Central Park and my family. I am vivacious, cultured and secure. I desire to meet a healthy, active, personable man, 60-70s, who, like me, enjoys a wonderful lifestyle and would like to build a significant friendship and relationship once again. Recent photo/note. 9029 ☒☎

Hamptons Only—Successful, professional, attractive, petite brunette, 40s, energetic, with two children, seeking successful, warm, caring, sincere man in his 40s, for friendship and long-term relationship. Must love children and life. Nonsmoker. White professional. 8987☒☎

Poet, Banker, Outdoorsman—5'8", 57, fit Christian male - seeks fit, slender Christian woman to share athletic and cultural activities. Note/photo. 9001☒

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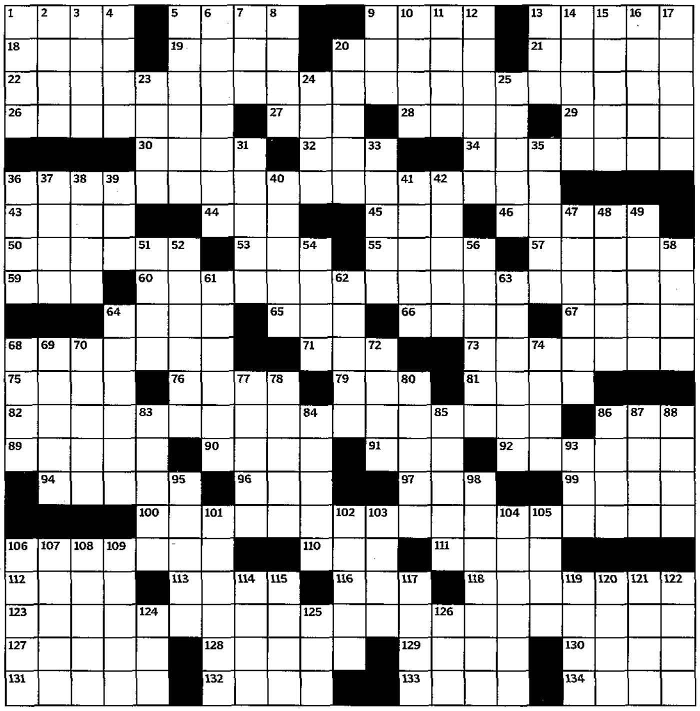
'Cue' Crossword by Maura B. Jacobson



ACROSS

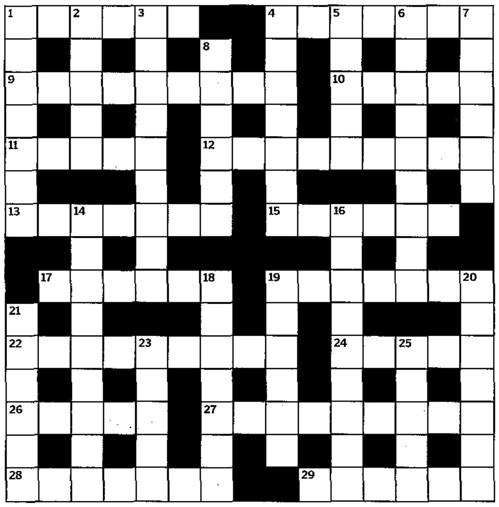
1 Beau Bridges's brother
5 Home-owner's green
9 All-purpose vehicle
13 Mammy Yokum's first name
18 Jai-——
19 Butter sub
20 "Take a bow!"
21 Happify
22 Start of a tale
26 City southeast of Naples
27 Bud's comedy partner
28 Prudish person
29 Banker's advice
30 ". . . the times that try —— souls": Paine
32 Doggy-bag item
34 Plays a flute
36 Tale: II
43 Airline to Israel
44 Madre's title: abbr.
45 Actress Scala
46 They have nuclei
50 Eat it and gargle
53 Pep
55 Frozen-waffle brand
57 Modern Persian
59 Any number divided by itself
60 Tale: III
64 Way to pay
65 Ike's WW II command
66 In fighting shape
67 Bright thought
68 Trophy recipient
71 Undercover agent
73 Wood coatings
75 Learning method
76 For fear that
79 "Uncle Tom's Cabin" little heroine
81 Son of Seth
82 Tale: IV
86 Insert more
89 Liquid part of fat
90 Kin of onyx
91 Call from the Titanic
92 React to cold
94 Smooths, in a way
96 Sworn promise
97 Grande, e.g.
99 Alaskan city
100 Tale: V
106 Starchy pudding
110 Vote from the opposition
111 "Tin Cup" actress Russo
112 Get an —— effort
113 Barbra's "A Star Is Born" co-star
116 Tax-deferred acct.
118 Ecstasy
123 End of the tale
127 "Pagliacci" baritone role
128 Black hue
129 Resound, as bells
130 —— even keel
131 Bigger than a pebble
132 Bulrush, for one
133 Gordie of hockey
134 With Lee, a baked-goods company

DOWN

1 Spielberg shark film
2 Charles Lamb's pen name
3 Tumble
4 Office repository
5 Repair shop's replacement auto
6 Some nuts
7 Sopping
8 Santa season
9 Last year's sophs
10 Wyatt of the West
11 Penultimate fairy-tale word
12 Mannerly
13 Favorite
14 Most-wanted guests
15 Part of U.S.N.A.
16 Eydie's spouse
17 Toadies' replies
20 Short publicity write-up
23 Cookbook author Rombauer
24 Pirate's take
25 Hub of old Athens
31 First tennis move
33 ". . . —— her poor dog a bone"
35 Port of old Rome
36 Gleason's "And away ——!"
37 Dashing style
38 Slightly cooked
39 Room extension
40 Unsophisticated
41 British Isle
42 Kind of beer
47 Drunken revels
48 Bea Arthur sitcom
49 Curl the lip
51 "If —— a Hammer"
52 Memorable sportscaster
54 Shea nine
56 Oscar-winning musical, 1968
58 A miss —— good as a mile
61 Car, slangily
62 Rodeo performer
63 Revises a manuscript
64 Mental defective
68 Younger Guthrie
69 Fabrics for winter
70 Where the QE2 often is
72 "Z" star Montand
74 Diet-breaking nibble
77 Barrel part
78 Hurl
80 Squirrel's morsel
83 "—— to bed"
84 Dickens's Drood
85 Basketry twig
86 Name of three English rivers
87 D.J.'s promo platter
88 Sketched
93 Pen dip
95 Smashing!
98 Supervised
101 Less cool
102 Not the clergy
103 Orpheus's instrument
104 Provide with opportunity
105 Result of payment default, for short
106 Ohio political family
107 In the works
108 X-rated stuff
109 Shaw who wrote "The Young Lions"
114 "Wouldn't —— Loverly?"
115 Cobbler's product
117 "Sacred river" of Xanadu
119 What Noah counted by
120 Arm bone
121 Posterior
122 Ferber or Best
124 Gardening tool
125 Culmination
126 Before Virgo

4153 - 3

The 'Guardian' Crossword Set by Bunthorne



ACROSS

1,16 Oratorio rid out of Michael perhaps. (1,5,2,3,4)
4 Close-mouthed or tight-lipped affection. (7)
9 Liberal voter cold be heartened by a day with this Russian writer. (9)
10 Minor stag movie. (5)
11 Japanese assassin turned turtle. (5)
12 Dirty linen aired under duress here? (2,3,4)
13,14 7, 21 his opus. (7,9)
15 Harsh sounding king with his hiding place unknown. (6)
17 Gives a turn to false alarms. (6)
19 Ted Hughes's oeuvre—Passover dish for the Scots! (7)
22 Any three billion might take the biscuit. (9)
24 Where avengers hide loot? (5)
26 High flyer finds Oxford Union zealots encouraging Latin entrants. (5)
27 Judges one among old men, on the face of it! (9)
28 Find Rome such a city and, once there, learn otherwise. (7)
29 Female French ruler entering horse. (6)

DOWN

1 A group practice without the inclination. (7)
2 25 not a name for Patrick, the Painter. (5)
3 Tend to flake or crumble. (4,5)
4 Priestley, they say, dropped us from the third book. (7)
5 The French bread is coming over by boat. (5)
6 Some current raised in the garage without bursting! (3-6)
7 The question is inherent with Knockando for a start! (6)
8 Accept a new landlord: and rent after a short time. (6)
14 See 13.
16 See 1 across & 25.
18 Was it Wellington employing this façade maker? (7)
19 These islands inhabited by crocs and sharks? (6)
20 Measure with a ruler thus, and name the Transcendentalist. (7)
21 The presidential vice—reversing his openings in spades! (6)
23 A fibre in name only? (5)
25,16 9's work: "A woman loves four. Drink up!" (1,4,2,3,4)

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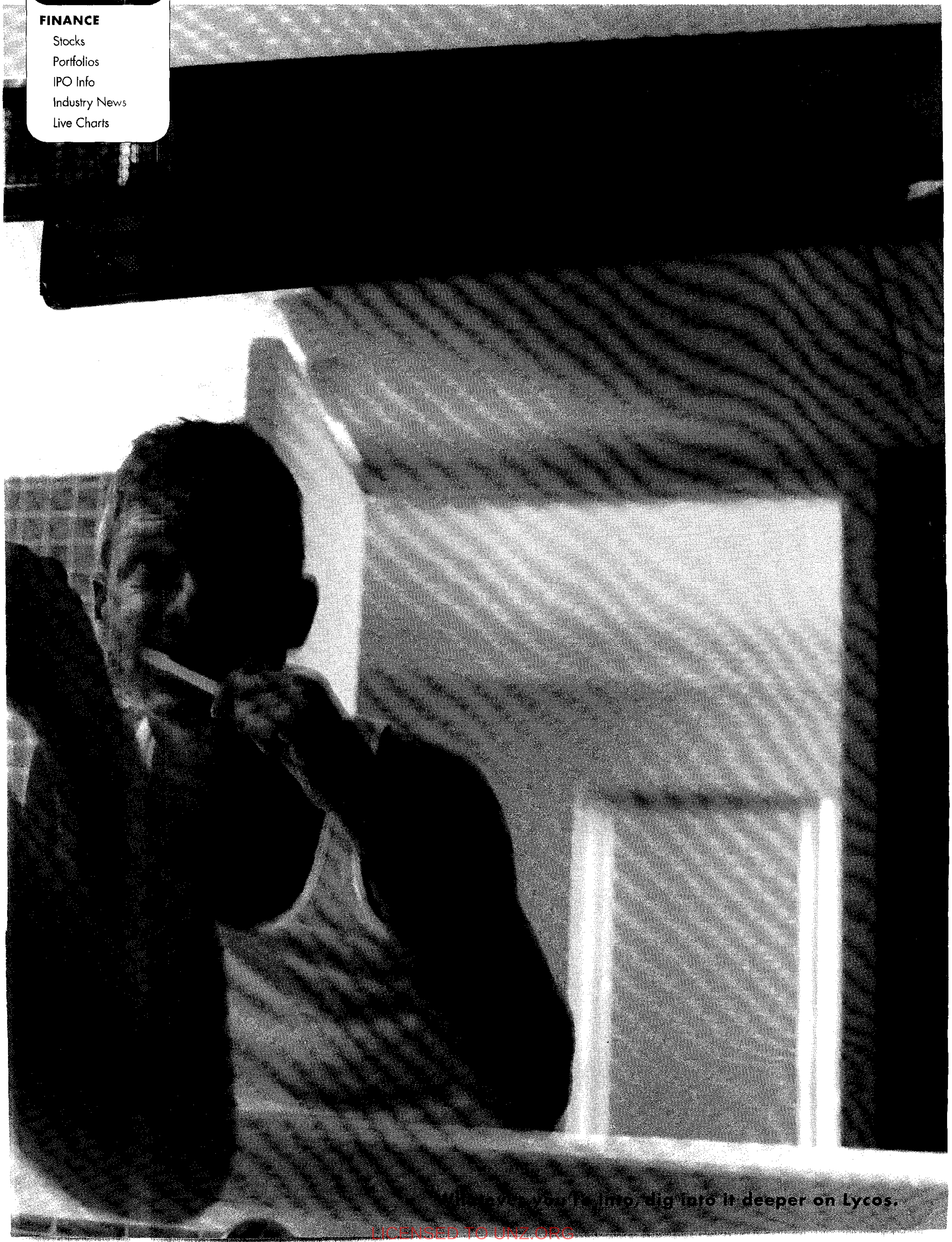
Solutions to last week's puzzles appear on page 104.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